Kine WEEKLY

PLANNING TO-DAY'S PROBLEM

See page 3.

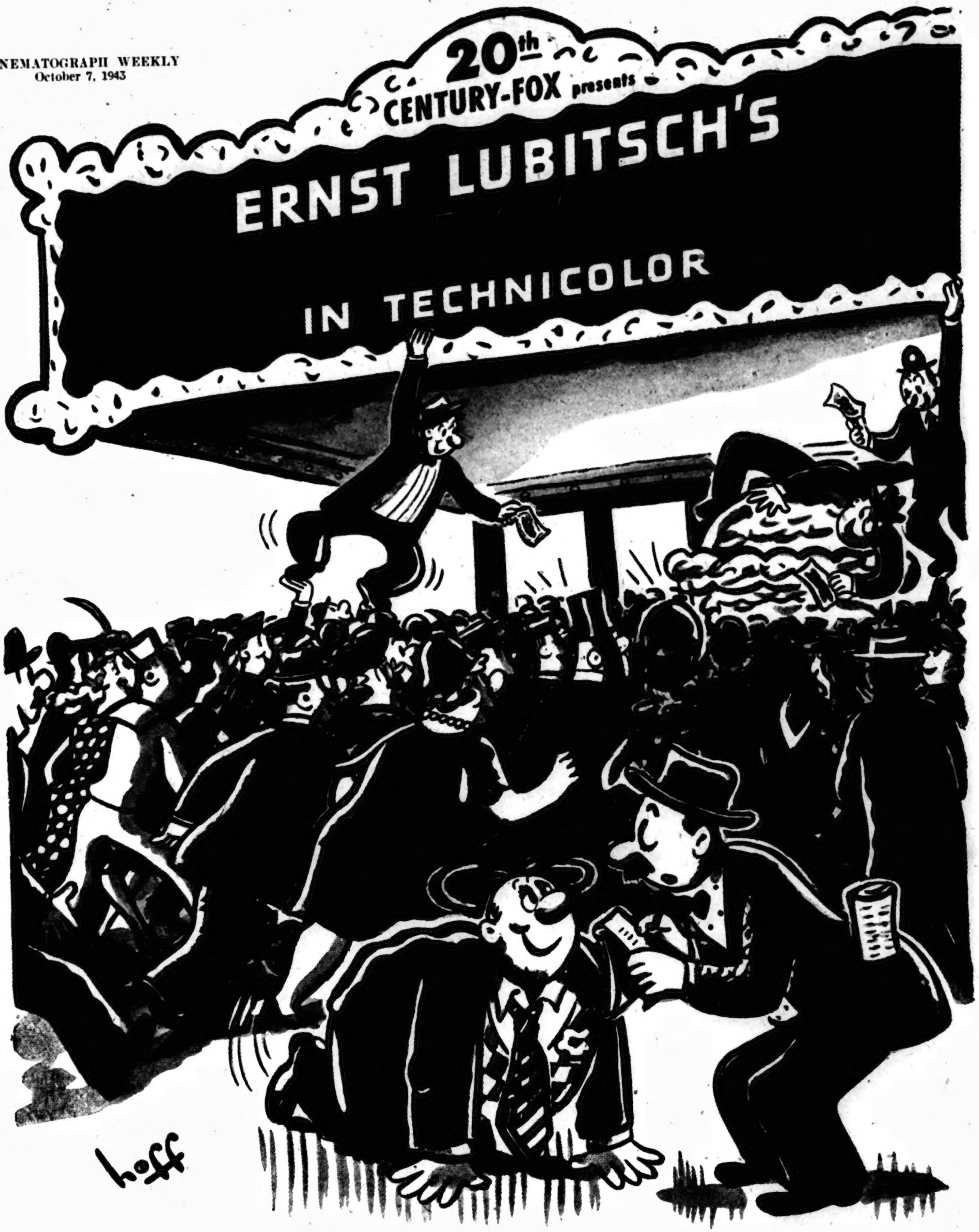
ice

While the fascinatin' rhythms of "Girl Crazy"

still throb through the trade . . . . along comes

nother M-G-M smash to set your pulses racing!

(PLEASE *rush* TO PAGE 7)



"I represent the Public Echo . . . what type of picture do you believe the public prefers today?"

"HEAVEN CAN WAIT" is just concluding a grand and glorious FIVE WEEKS' RUN at the Gaumont, Haymarket, and Pavilion, Marble Arch, where queues have been in evidence throughout the length of the showings, and the film acclaimed by enthusiastic audiences, "LUBITSCH'S BEST . . . . the most delightful comedy sensation of all the years."

Kinematograph WEEKLY

No. 1,903. Thursday, October 7, 1943. Vol. 320

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

TRADE PLANNING

Basis Sought for Corporate Action

PROBLEMS WHICH DEMAND EARLY CONSIDERATION

AS with every other industry, the interests involved in commercial kinematography are busy planning for the future, but those efforts which have already been made display a lack of cohesion and a sectionalism which may well defeat the attainment of the object in view.

A difficulty is that the various sides of the Trade have not yet agreed to a common principle to which they may subscribe. Nor has it decided whether post-war planning for the Industry will be on national lines as distinct from sectional profit.

These are matters which demand prompt settlement before attempts are made to elaborate details of the various problems peculiar to the activities of each section.

The problem is what form shall planning take—a planning from within the Industry or acquiescence in or opposition to planning from without—by a Government Department, for instance.

That some sort of planning is deemed essential by Government departments is evidenced by questionnaires sent out by the Board, in an endeavour to estimate the needs of the Industry at the close of hostilities.

These questionnaires, however, have been found difficult to answer, especially those which ask such questions as "What will be the condition of your equipment at the end of the war?" The obvious reply—not an answer, it is admitted—is "When will the war be over—this year. next year—sometime?"

Marketing Hitch?

On Wednesday the British Film Producers' Association had before it again the scheme for overseas markets for British films, which since the need for a scheme was first urged in the KINE. of February 18 last has taken shape much upon the lines then advocated.

Although recognised as a promising scheme as regards ex-occupied countries in Europe, there has been hesitation on the part of some producers to extend the scheme to other territories because of the possibility of making arrangements with American distributors for distribution of British films under their aegis, and possibly with the attribution of any credit for quality of production to the American company concerned.

Continued on page 27

Doughboys Getting "Dud" Films

SCREEN COMEDIANS' ACCUSATION

New York Kine. Cable.

United States Servicemen behind the battle fronts are being supplied with bad prints of old films.

This charge has been made by Jack Benny and Al Jolson, who have just returned from abroad after giving shows to American troops.

The U.S. Industry's War Activities Committee has issued a stern demand to the War Department that these conditions be remedied without delay.

JOSEPH MEARS THEATRES

£700,000 Odeon Deal

Negotiations for the purchase of Joseph Mears Theatres, Ltd., which have been conducted during recent months have resulted in Odeon Theatres, Ltd., arranging to take over control after Christmas.

Both Mayfair and Odeon were in the running for the purchase of the circuit, which comprises the Empire, East Sheen; the Majestic, Kensington; the Premier and the Royalty, Richmond; and the Luxor and the Queen's, Twickenham.

The purchase price is understood to be in the neighbourhood of £700,000.

Service Men Annoy Girl Patrons

SCOTS MANAGEMENTS CONCERNED

A PROBLEM which, according to a KINE. correspondent, is causing concern to Scottish exhibitors in the bigger cities is the manner in which some few members of the Services on leave are becoming a nuisance to girl kinema patrons.

"It is not desirable to cite Allied soldiers specially," he says. "but the fact remains that they have acquired a bad reputation as 'sheiks' or 'Romeos.' The fact that there is a certain element in the feminine population prepared to be friendly may be regarded as a natural reason and encouragement for these soldiers assuming that any girl is fair game, and there are fairly frequent instances where patrons coming out into the blackout are marked down for accosting.

In such cases where they are prepared to be accosted that is not the concern of the kinema management, but where the habit is a menace to patrons who are not prepared for such casual association, the net result is a loss of patrons.

Managements frankly have no solution beyond police patrols near the foyers, but that is as undesirable, perhaps, as the cause, since it suggests a danger which should not be implied, and, moreover, is certainly not widespread. Stronger and more reliable military patrols in the areas may be one solution to the little trouble which has been seen so far.

A.C.T. to Apply for Affiliation

Following a ballot of its members under the provisions of the Trades Union Act, 1913, the A.C.T., by a majority of 58 votes (320-262), has voted for amendment of its rules approving the furtherance of political objects.

The Union will now apply for affiliation to the Labour Party.

Seventeen per cent. of the members voted.

Arthur Procter (77), of Buckshaw Terrace, Read, near Burnley, interred on September 30, was well known in the kinema business. He built the Royal Picture Hall at Burnley and was also interested in the Alhambra at Nelson.

Odeon May Expand in Europe

RANK FORESHADOWS BIG BUILDING PROGRAME

"WE have, during the year, been exploring the possibility of becoming interested in theatres in Europe as it shakes itself free from the yoke of Nazism."

This important statement was made to shareholders of Odeon Theatres by J. Arthur Rank.

"In this way," he states, "I believe we could ensure that British pictures will get fair representation in those countries, and make a contribution to the stability of the British production Industry, which, as important exhibitors, we must, in our own interests, realise is due from us."

Mr. Rank sees in the British film a means of showing to the world the best of our ways of thought and living.

"It is the duty of those who believe in them" he says, "to see that they go all over the world, and, in my judgment, we shall not build up a successful Industry unless we do send our films to all countries that are ready to receive them.

Continued on page 30

News from all Fronts
ON
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY
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A SECOND LIFE

REISSUES, without a doubt, have come to the rescue of a release system struggling hard to find a way of getting a quart out of a pint pot. Our public is disinclined, apparently, to follow in the tracks of the Americans who accept the extended run as an obvious expedient, a policy which has the great advantage of encouraging the best productions.

Similarly, none but the pick of the bunch can be shown again as reissues. As we have often pointed out there is a positive interest in a good picture which is by no means exhausted by an ordinary release. So many people talk films and so many are appealed to by the work of a particular artiste or director that in these days, when leisure and travel facilities are alike restricted, a big proportion find their chances have slipped by.

To this very considerable class the circulation of films which have already made their rounds is proving a very acceptable procedure. The fact that it is also extremely handy to the Trade is certainly no drawback, and on all grounds it is plain that the system will only disinter films of merit. One can assume that those which have done good business and those whose stars have been in the ascendant are automatically picked.

There is, however, quite a number of subjects about which we seem to have forgotten—not because they were not worth remembering but because they came out at that particularly unfortunate period when the blitz was in full blast.

Few of us went to see the pictures in those days, our entertainment world was taking a pretty severe knock just then. But the machine was ticking over and quite a lot of product drifted into circulation and drifted out again with very slight acknowledgment from the public. Here, we suggest, is a pool of almost unknown product which we might well explore.

Long Shots

NEXT Wednesday's testimonial luncheon to Reginald C. Bromhead at the Dorchester Hotel promises to be fully representative of the Industry which he has benefited so wisely by the building up of the Benevolent Fund. W. R. Fuller told me on Tuesday that he had fewer than four dozen tickets unallotted, and that it looked as though late applicants would be disappointed. There is a chance that those who read this paragraph may be lucky enough to get one of the last remaining tickets. The Rt. Hon. Hugh Dalton, President of the Board of Trade, has consented to take the chair.

LUNCHED with eloquent and earnest Filipo del Giudice, who expounded very persuasively his case for spending heavily on a limited number of British pictures, a policy he intends to continue.

YOU have to hand it to the general manager of Two Cities for his expansive outlook and appreciation of the many angles on the future of British studios, especially on the world marketing side. He is one of those practical visionaries with whom conversation is stimulating, and his bold and fervent thinking is that of a crusader.

IN 1944 del Giudice plans a picture a month, and subjects, besides those already announced, include a drama of the Tolpuddle Martyrs, a life of Talleyrand, a Louis Golding story, and probably "Lottie Dundass." Before parting with him, I met the kilted Compton Mackenzie, up to discuss a big story project.

MURRAY SILVERSTONE, Francis Harley and Sutton Dawes, who, when on the first stage of their Irish tour called at Belfast, and accompanied by Freddie Spiers, their local representative, called upon a number of leading exhibitors. They also met Sir Wilson Hungerford, M.P., Parliamentary Secretary to the Ministry of Home Affairs and other prominent personalities.

THAT intimation which the N.A.T.K.E. sent to the Ministry of Labour that a dispute existed between the Union and the B.F.P.A. did not mean, as I thought it might, that all negotiations between them had ceased and that arbitration was the only way out. The two contestants are still meeting, and it may be that the Labour Sub-Committee and the Union may to-day reach an agreement.

WHEN I met E. W. Wingrove nearly a fortnight ago he mentioned to me the news of his change-over from the K.R.S. to become the secretary of the British Film Producers' Association, then all but settled, but I had to honour his wish that no mention be made until an intimation was made from another source.

YESTERDAY the Association accepted its committee's recommendation that he be appointed, so now it is everybody's news. I have known Mr. Wingrove for quite a long time now, and have been aware of the valuable service he has rendered to the K.R.S. in taking charge of one of the Society's important activities. He has had an excellent training ground at 30, Old Compton Street under Frank Hill, who will, I have no doubt, watch his work in the Producers' Association with interest.

WITH expanding activities in all directions, the British Film Producers' Association has found its Haymarket premises vastly congested of late. It is to move within the next fortnight to 17, Waterloo Place. No change in phone numbers—Abbey 6472.

GREAT hopes are centred upon the film of the Tunisian campaign which Frank Capra has been building up from kinematograph records supplied from British and American sources. There is a wealth of material available, and a "rough" of the material is due for screening within the next few days to War Office and other Ministry officials and to high officers of the U.S. in this country.

IT must not be expected from this fact that the film will be ready for public screening within a day or two. Obstacles frequently assert themselves which are only detected by a shrewd military eye, and there may be two or three roughs before the film gets into final shape. Following the Tunis picture, the fighting in Sicily and Italy will make further offerings, American and British footage being pooled in these instances also.

SECRECY that has shrouded the production of the new Anna Neagle and Richard Greene co-starring vehicle, "Yellow Canary," has been partly lifted, simultaneously with the announcement that the film is completed and will be presented to the Trade by RKO-Radio during October. Herbert Wilcox banned all visitors from the set during production, and artistes were specifically requested to maintain complete secrecy as to the nature of the plot and the rôles they were portraying.

"YELLOW Canary" presents Anna Neagle in a rôle far removed from anything the famous British star has portrayed in the past. The character is described as greatly intriguing and is well matched by the expert performance given by Richard Greene. The film is centred against many popular backgrounds ranging from London to a liner in the Atlantic, and concluded in a vitally important Canadian port. It has a story which is highly topical.

EVERY week that passes reveals J. Arthur Rank as a man with aims and ideals in film production far beyond anyone who has ventured into the film Industry before, and possessing a practical mind that knows the best way to put his ideals in concrete form. His statement to Odeon shareholders is proof of this.

AN Odeon of modern type in every major city is his aim at home, and good British films in as many foreign cities as he can manage abroad. No idea of setting up monopolies, but using large units to do what small units cannot possibly compass. Collaboration with the huge American Industry to the mutual advantage of both countries is another plank in his extensive platform.

ON the question of acquiring theatres in Europe at which the KINE. hinted in the issue of September 9 he says: "We have during the year been exploring the possibility of becoming interested in theatres in Europe, as it shakes itself free from the yoke of Nazism." He is aiming, too, at attracting the best brains on the producing side into the Industry with the aim of providing British films which shall provide good publicity for British ideals and the British way of living.

A.C.T.'s decision to amend rules to enable the Association to further political objects and affiliate to the Socialist Party is merely a trifle overdue. Conversations with various members over a long time past have revealed the A.C.T. as composed of the most intense political persons employed in the Industry.

THE news that Korda's film, "Things to Come," goes into the Astoria for a West End run on Sunday, October 17, is the climax of one of the most successful war-time publicity compaigns, one which would have deserved commendation had the H. G. Wells opus been due for its first release instead of reissue. The credit for the campaign in which H. G. Wells himself was persuaded to take part belongs to W. Peet Leslie, whose return to active circulation in film publicity it befittingly heralds.

A REPORT received from the Notts and Derby Film Damage Committee of their recent activities reveals that this organisation, composed of exhibitors and projectionists, is tackling the problem of film mutilation with determination and wise judgment. The committee is not content with mere reports on films, but has established a centre where films can be examined in order to discover the sources of damage to film prints.

AS far back as 1929, when the KINE. ran its first showmanship competition, George E. D. Woodman was one of the first three. His numerous friends in the Trade will be gratified to know that his Masonic services to his mother lodge resulted in his installation as Master of the Latimer Lodge on Wednesday of last week.

ROBERT CAWDRON has been transferred from the Odeon, New Street, Birmingham, as house manager to Douglas W. Rattee at the Ritz, Nottingham. He has been invalided out of the Navy, in which service he campaigned in the evacuation from Norway, and was subjected to violent enemy action. It is fitting that he now becomes, in Navy parlance, Jimmy the One, for Mr. Rattee himself was formerly an old Merchant Navy officer of many years' standing.

THE STROLLER.

Close-Ups

by

— SCREENCOMBER —

Gee

ERNEST BETTS of the *Sunday Express* advances this interesting theory as the reason Roy Rogers is never seen in the West End, "May be it's because he always kisses the horse and not the girl."

With an eye for the West End Roy has to kiss the girl in "Revels on the Range." "Naw," yells the director, "kiss her proper like you meant it. Come on now put some pep in it—imagine you're kissing a horse."

Through force of habit he gathers his horse to his bosom in a passionate farewell and, leaping on to the back of his leading lady, rides off into the sunset.

Clapper Boy's Farewell

LAY me down gently upon my old clapper,
It'll do for a pillow to rest my tired napper
And screw me up proper, when you nail me down Jake,
Remember in this case, there's only one "take."

Put on the red light and call for "Quiet please"
While I hear the fair jingle of Pete's golden keys,
And now "Turn 'em over," down into the ground,
I hear the harps playing, so we're "O.K. for sound."

Hush Hush

IN a letter to our "Showmanship" section, A. John Wilson complains that publicity is unnecessary and that kinemas should dispense with it as being out of date. Here are some hints from an up-to-date renters' exploitation sheet:—

"To avoid Press publicity, have the newspaper critics give your hall a wide berth by disguising it as a milk bar.

"Wear your bowler back to front and pin on a notice 'I'm off to the Gem—Coming?' You will thus fool intending patrons by leading them in the wrong direction.

"Use plenty of lines like 'One of the ten big flops of 1943' with the year's most unpopular star'—you know who we mean.

"The black-out should help you considerably in cutting down attendances, but as an additional precaution grease the entrance to your hall so that a few fatalities may discourage the hardier and more determined fans. Then, like the two retired sailors who bought a pub, you can bolt the kinema doors and have it all to yourself."

Camouflage Canary

STILL shrouded in mystery, "Yellow Canary" goes for Trade screening with masked and hooded exhibitors swearing terrible oaths of secrecy and performing weird rites as they promise never to divulge the plot. "Yellow Canary" may prove the exception, but with half the films we see it would be sheer impossibility to divulge the plot anyhow, the script writer having omitted to let even the producer in on it.

THE MANAGERS' ASSOCIATION

Progress Satisfies N. Lincs.

A REPORT was presented by Charles Clow to the Grimsby and North Lincolnshire branch of the C.E.A. on the formation of a Managers' Association, and it was agreed that satisfactory progress was being made.

Mr. AUTY, however, suggested that the minutes of the General Council were a little contradictory.

Brief Meeting

Owing, probably, to a thin attendance and a slim agenda the September meeting of the branch, held at Grimsby, was one of the shortest since the formation of the branch. T. D. Bell presided, and was supported by R. B. Jones, V. Burton, G. Kasoni, A. Thompson, J. B. O'Keefe, A. Blank, C. Clow and M. Auty.

T. D. BELL expressed his thanks and those of R. B. Jones, as War Office Liaison Officers, to exhibitors who had assisted them in this work.

Deferred Applications

Applications were received for collections from the Grimsby Hospital, the St. John Ambulance Brigade, the Grimsby Fund for the Blind, Dr. Barnardo's Homes, and the Red Cross Agricultural Fund.

After some discussion it was decided to leave the matter to a more representative meeting.

Among the apologies was one from Mr. Webb, of Woodhall Spa, who reported the arrival of an infant son. He received congratulations of the branch.

C.M.A. NATIONAL COUNCIL

Sunday's Agenda

The second meeting of the National Council of the C.M.A. will be held in London at the Hotel Russell, W.C.1, on Sunday, with the acting president, A. Higham-Cowan in the chair.

Among the matters on the Agenda is the adoption of the conditions of the association and the election of a national president and secretary.

Relations betwen the C.E.A. and the C.M.A. will be the subject of an important report, and other matters upon which reports will be submitted are:

(a) National progress and policy. (b) Local and branch reports from delegates. (c) Finance and statistical.

"Things to Come"

The Korda production of the H. G. Wells's subject, "Things to Come," which G. Carreras is distributing, goes into the Astoria, Charing Cross Road, for its West End run on Sunday, October 17. Its provincial pre-release is set at the Grainger, Newcastle, on November 1.

U.S. AND BRITAIN POOL WAR FOOTAGE

KINE. *Cable from Motion Picture Daily*

LT.-COL. FRANK CAPRA has been assigned by the War Department to work with the British M. of I. to assemble joint American and British armies' Tunisian battle feature, the first rough-out of which is due for showing shortly in London; similar arrangements apply to the Sicily battle, and then to the Italy fighting. Both armies are pooling footage.

IRVING BERLIN'S new musical, "This is the Army," has taken $6,500,000 in theatre admissions in first eight weeks.

OVER TWO HUNDRED new theatres are already planned for after the war, and architects have plans for hundreds of theatre remodellings. Government stops manufacture of theatre flags and banners for duration.

NEW INTERNATIONAL Pictures, under Leo Spitz and William Goetz sets four for new season; no war, but all escapist themes. Distribution is not set.

BRITISH WAR RELIEF got $200,000 from $1,600,000 collected in theatres for United Nations Relief.

WIDESPREAD trend is making subsequent first runs to ease product jam caused by extended runs on new product.

M-G-M EXECUTIVES, Al Lichtman, J. Robert Rubin are due for London shortly to initiate plans for current and post-war operations in British Isles and discuss the company's 49 per cent. interest in G.-B.

FILM RENTALS in Australia are pegged at ceiling of April, 1942.

PALMER HOYT, head of O.W.I., calls for more realism in war newsreels shown to the public in order to impress on them the realities of war.

CANADIAN independent exhibitors complain that distributors are violating wartime rental ceiling by placing more films in higher rental categories.

EXHIBITORS demand shorter and funnier features in nationwide poll.

BRISTOL RENEWS LICENCES

Bristol licensing magistrates renewed licences of all local kinemas at the annual licensing session on Monday.

The existing conditions were continued. The licences of the four blitzed kinemas—Triangle, Regent, Stoll and Hotwells—were renewed in order to keep them alive.

The licence of the Olympia, Cony's Lane, was transferred from E. G. Alway to Mr. Gregory.

From Our Letter Bag

GRADING

Why Does the K.R.S. Delay?

THE "restiveness" of the Manchester branch of the C.E.A. over the delay of the renters in dealing with the grading problem, which you report, is shared by exhibitors in other parts of the country.

We are told that, because of the absence from London of some of the renters, consideration of the matter has to be deferred to some unspecified date.

Messrs. Eckman and Milder are, it is gathered, in the United States, but all the other members are in Britain and could be assembled at a few hours' notice. Surely the K.R.S. does not cease to function in the absence of the two gentlemen named!

I urge the renters not to delay this matter any longer. Grading is a running sore which is doing untold harm. Time cannot heal it and delay only worsens it. Is there something behind the procrastination?

CORNISH EXHIBITOR.

A PRACTICAL CHALLENGE

To Seat Slashers

ONE reads that sabotage in kinemas is, if anything, on the increase.

May I venture the opinion that, in directing the appeal for help to the hearts and heads of offending slashers and prospective informers, the sights were, perhaps, set too high, anatomically speaking.

I believe that if a bead had been drawn on their much more sensitive posteriors, a more successful campaign might have resulted.

The pathetic futility of appealing to the social conscience of the public would no doubt occur to you, as it did to me, in that railway compartment we shared with those fourteen other people when we went on holiday last August.

Would it not be a more realistic approach to cease publicising the number of seats repaired every month and, above all, to stop pleading, and instead exhibit the most uncomfortable-looking ripped seat with a notice saying, in effect: "Look, chum! We cannot repair these seats in wartime. This is what YOU will have to sit on if you don't help us catch these hooligans."

Admittedly, this method, if it works at all, would be more effective in a suburban, or small-town kinema, where just about the same people come every week, but it might be worth a try in any type of kinema.

Touching wood, and with all fingers crossed, I would report that since I followed this procedure eleven months ago, there hasn't been a single seat slashed.

GEORGE GILCHRIST,
Regal, Peterhead.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 7 AND WED., OCT. 13

Thursday

Leopard Man *(RKO-Radio)*

Rialto. 10.30 a.m.

Cast: Dennis O'Keefe, Margo, Jean Brooks, Isabel Jewell, James Bell, Margaret Landry, Abner Biberman, Tula Parma, Ben Bard, Ariel Heath and Fely Franquelli. **Director:** Jacques Tourneur.

Murders seemingly done by a beast of the jungle, and the more terrifying because they take place in a safe and sleepy little resort town in Mexico, form the basis of RKO-Radio's "Leopard Man."

The new subject starts on a theme of jealousy between rival dancers at El Pueblo Café—a gorgeous blonde, played by Jean Brooks, a fiery brunette played by Margo. O'Keefe, Press agent for Miss Brooks and in love with her, rents a black leopard as a publicity stunt, but the animal escapes.

Then begins a series of murders, all the victims being lovely young women who bear marks of leopard teeth and claws. Hunters seek the leopard in vain day and night, but O'Keefe is finally forced to solve the mystery himself.

The ending comes swiftly and logically, and marks the conclusion of one of the most suspenseful episodes ever brought to the screen.

The Man from Down Under *(M-G-M)*

Own Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Charles Laughton, Binnie Barnes, Richard Carlson, Donna Reed, Clyde Cook, Horace McNally, Arthur Shields. **Director:** Robert Z. Leonard.

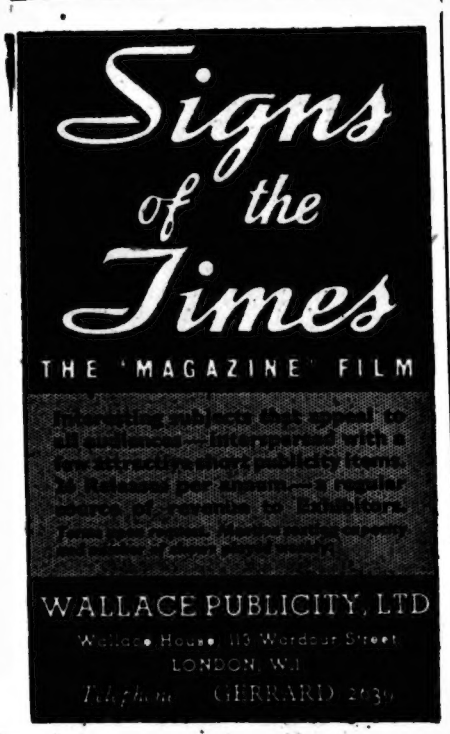
This is Hollywood's first picture dealing with modern Australia and brings Charles Laughton to the screen in another of his outstanding and unusual characterisations.

The gallant fight of Aussie men, women and children as they rise to the defence of their country, under peril of Jap invasion, serves as the background for the hilarious story of Jocko Wilson, "fightingest" and most lovable Aussie of them all.

Combining talents with Laughton is a stellar cast. Binnie Barnes appears as his frustrated Cockney sweetheart of World War 1, who follows him to Australia and finally catches up with him in the midst of a Jap air raid. Richard Carlson and Donna Reed provide the screen's most romantic new combination, figuring in a most unusual love story.

Clyde Cook plays Jacko's loyal friend, Horace McNally is Carlson's pal, and rival in romance, and Arthur Shields the priest who keeps alive the faith of all. For Laughton, it's a vigorous rôle that might well take its place beside his "Ruggles of Red Gap."

Dramatic highlights of the film are found in a deadly battle with a Jap bomber crew, after the Japanese 'plane has been forced down over Australia, and in Carlson's fight for the Empire boxing title. Comedy reaches its height in Laughton's free-for-all with four military police at the close of World War 1, and in his romantic scenes with Miss Barnes.



Friday

The Falcon in Danger *(RKO-Radio)*

Rialto. 10.30 a.m.

Cast: Tom Conway, Jean Brooks, Elaine Shepard, Amelia Ward, Cliff Clark, Ed Gargan, Clarence Kolb, Felix Basch, Richard Davies, Richard Martin, Erford Gage and Eddie Dunn. **Director:** Williams Clemens.

Packed to the brim with breathtaking suspense and drama and highlighted by sparkling comedy and dialogue, "The Falcon in Danger" revolves around the disappearance of the pilot and two passengers from a cross-country airliner which crashes a few miles from its home base. When ransom notes are received by the daughter and niece respectively of the missing passengers the Falcon takes on the job of unravelling the mystery.

He almost loses his life and is himself suspected by the police of being a party to the crime before he finally unmasks the guilty party.

Jean Brooks, Elaine Shepard and Amelita Ward supply the romance and turn in excellent performances as admirers and fiancée respectively of the Falcon.

Four Shorts *(G.F.D.)*

Own Private Theatre. 3 p.m.

Four shorts are being Trade shown by G.F.D. to-morrow (Friday) in their private theatre at 3 o'clock. These Universal featurettes are a mixture of comedy, music and interesting sidelights.

"Little Clayton, Farmfront Wonder," presents an assortment of strange people and events. "Swing That Band" stars Johnny Long and his Orchestra in an all-round musical two-reeler that ranges from swing to sentimental music. "Mr. Chimp Goes to Town" tells the story of an educated chimp who does everything a human can, only is funnier doing it, and "Smoke Rings," another musical comedy in miniature.

Tuesday

Garrison Follies *(Sherwood)*

G.-B. Theatre. 11 a.m.

Cast: Barry Lupino, Nancy O'Neil, H. F. Maltby and Top Line Speciality Acts. **Director:** Maclean Rogers.

Dick Munro is anxious to visit the R.A.F. camp at Rashminster in order to revive a love affair with Sally Richards, who is in the W.A.A.F.s. He injects himself into a concert party going from London to entertain the men and meets with many absurd adventures. Alf Shufflebottom, a plumber by day and an ardent cornet-player by night, is sent to the camp to do the plumbing for a water show to be staged by Lady Cynthia Clayton, and is mistaken for Mr. Arthur Plummer, the musical impresario, who is to put over the show.

Arising from the mistaken identity, an inglorious mix-up ensues from Alf's requests and the orders given by Major Hall-Vett, an officer of the Indian Army attached for disciplinary purposes. The untimely arrival of the genuine Mr. Arthur Plummer only serves to complicate matters still further, and the rich humour which arises from Shufflebottom's attempts to play up to the rôle of musical director provide popular entertainment.

Holy Matrimony *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Gracie Fields, Monty Woolley, Laird Cregar, Una O'Connor, Alan Mowbray, Melville Cooper, Franklin Pangborn, Ethel Griffies, Eric Blore, George Zucco, Fritz Feld. **Director:** John Stahl.

Based on Arnold Bennett's novel, "Buried Alive," this film, with Gracie Fields and Monty Woolley together for the first time, presents a brand-new comedy team which promises to be a great entertainment combination.

Monty Woolley is cast as Priam Farll, a famous but retiring, solitude-loving painter who, on his return to England from his jungle retreat, adopts the name Henry Leek—and life—of his recently deceased valet in order to escape all the trials and tribulations which fame must inevitably bring. To his amazement, he discovers that his valet had applied to a matrimonial agency for a bride—the bride, Alice, of course, being played by Gracie Fields. Quite unaware of the fact that Henry Leek is other than a gentleman's gentleman, Alice marries him.

Despite his many years as a celibate, Henry finds marriage is more fun than he imagined, but his peaceful life is in danger of being shattered when an art dealer brings a court case.

His true identity revealed, Priam once more leaves London for his jungle solitude, but this time Alice goes with him.

Wednesday

Raiders of San Joaquin *(G.F.D.)*

G.F.D. Private Theatre. 10.30 a.m.

Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Henry Hall. **Director:** Lewis D. Collins.

Gil Blake, headstrong son of an influential rancher, is rescued from outlaws by Rocky Morgan. Gil explains that his attackers worked for Gus Sloan, head of a land-grabbing firm. Rocky decides to side with Gil and the ranchers in their stand against Sloan, and are joined by a neighbouring rancher, Bodine Carter, and his daughter Jane. The hold-up of the stage coach and the murder of Gil's father is planned, but Rocky outsmarts Sloan and forces the outlaw to ride against his own gang. Sloan is killed by one of his former employees and the gang in confusion is broken up.

Claudia *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardiner, Olga Baclanova, Jean Howard, Frank Tweddell, Elsa Janssen. **Director:** Edmund Goulding.

A story in which tears and laughter, romance and drama are mingled. It takes place on a Connecticut farmstead and concerns David, a young architect, and Claudia, his ingenuous, impulsive, childlike wife during the first months of their married life.

Claudia has always been protected from the realities of life by her mother, whose relations between David and herself are of the happiest, but he feels that Claudia should grow out of her slavish attachment to her and learn the responsibilities of a wife and of being a woman.

While Mrs. Brown is away Claudia learns that she is going to have a baby and breaks the joyful news to David. Her joy and happiness are shattered, however when, through her incorrigible habit of listening-in on their party line telephone, she overhears a conversation between her mother and David. Her mother is doomed to die of an incurable malady.

When a new note of tenderness creeps into Claudia's voice David knows that Claudia has grown into the woman he hoped she would one day become.

Charles Laughton and Binnie Barnes in amorous scene from M-G-M's THE MAN FROM DOWN UNDER. A story of modern Australia

Sheepdog of the Hills *(Sherwood)*

G.-B. Theatre. 11 a.m.

Cast: David Farrar, Philip Friend, Helen Perry and Dennis Wyndham. **Director:** G. Burger.

The village of Collington nestles among the hills and downs of glorious Devon. At the local inn everyone is discussing the epidemic of sheep stealing, and the local constable has not been able to find any trace of the thief or the way the sheep have been made to disappear. Constable Jason has been told that a dog has been seen driving sheep all by himself, but as this is an unheard of thing he dismisses the idea. Unsuspected by anyone, Riggy Teasdale's dog Moss has been raiding the local farms, having been taught to do so by his master, and not until the next cattle sale are the constable's suspicions aroused, and Jason decides to take a quiet look at Riggy's farm.

When Jason visits Riggy's farm the following day he finds evidence which convinces him that the dog Moss is the thief, but he is suddenly confronted by Riggy, shotgun in hand, and feeling that discretion is the better part of valour, he decides to get help from the village. The constable and his assistants set out in pursuit of Riggy, who, to avoid capture, attempts to cross a fast-moving river, but is carried away by the current and drowned. The dog Moss is inconsolable, and after the funeral will not leave the grave until Varney finally carries him bodily to the vicarage, and they become inseparable friends.

This story is interwoven with a romantic episode in which the vicar, the doctor and the doctor's lady assistant are incorporated, which completes the film in a climax as gratifying as it is unexpected.

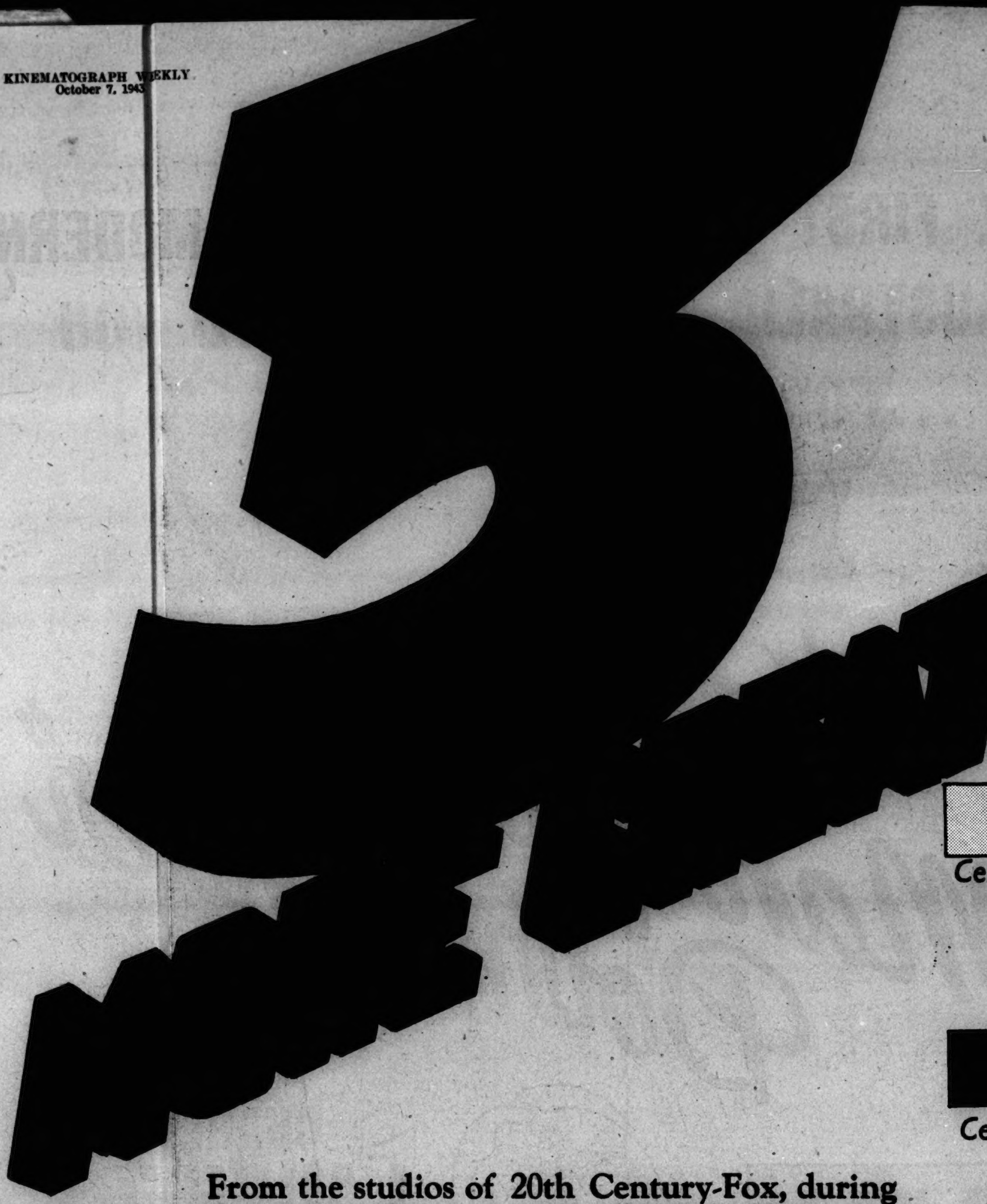
THE FIRST GREAT PICTURE OF MODERN AUSTRALIA...FROM M-G-M TO YOU ...FOR OUR COMMON WEALTH!

"The Man from Down Under"

starring
CHARLES LAUGHTON
with **BINNIE BARNES**
RICHARD CARLSON
and **DONNA REED**

a Robert Z. Leonard production

Trade show
M-G-M Theatre
11 a.m. & 2.30 p.m.
TODAY!



From the studios of 20th Century-Fox, during this new show season of 1943 - 1944, will come the greatest entertainment properties in the hit-making history of the company!

NOW IS THE TIME FOR ALL GOOD MEN TO COME TO THE
AID
OF OUR OWN
BENEVOLENT FUND— CINEMA DAY
for the CTBF
TOBER 18

...ES AHOY!

TOBER 12
heatre 10.30 & 2.30

HOLY MATRIMONY
GRACIE FIELDS MONTY WOOLLEY

[redacted]

heatre 10.30 & 2.30

[redacted]

heatre 10.30 & 2.30

HULBERT
Y COURTNEIDGE

CINEMA DAY
OCTOBER 18
is for the
TRADE'S OWN!
BENEVOLENT FUND
WE HELP OTHERS—
NOW HELP
OUR OWN!

UNDER YOUR HAT

AUSTIN TREVOR
LEONORA CORBETT
CECIL PARKER

A
JACK HULBERT
Production
DIRECTED BY
MAURICE ELVEY

Midland and National C.T.B.F. to Co-operate

AN AMICABLE SETTLEMENT

"CINEMA Day" will soon be here, and all will welcome the news that there are indications that the controversy which has existed in the past between the Birmingham and Midlands Cinematograph Trade Benevolent Fund and the C.T.B.F. may soon be amicably settled.

B. T. Davis, hon. sec. of the Midlands Fund informs the KINE. that Capt. S. W. Clift (chairman) is hopeful of securing a working arrangement of a permanent character whereby the Midlands will again annually support the national "Cinema Day."

Midland exhibitors will shortly receive a special appeal from Capt. Clift informing them that pending negotiations now taking place with a view to coming to an agreement on a permanent basis the Committee has decided to support this year's "Cinema Day." It has been arranged that for this year the Birmingham and Midland Fund shall receive 50 per cent. of the amount contributed by the independent exhibitors in the Midland area. Capt. Clift asks for "a unanimous response" to his appeal from the latter section of the local Trade.

Leslie G. Hill, chairman of the Devon and Cornwall branch of the C.E.A., who has been nominated as candidate for the Vice-Presidency

U.S. Progress in Kinema Television

Arthur Levy, President, announces that Scophony in America is ready now for theatre television in colour and for regular showing immediately after the war.

The Tottenham Corporation proposes to include a scheme for an open-air theatre in connection with the development of the marshes.

K.R.S. PROCRASTINATION AS ITS FILM RENTAL POLICY

Devon and Cornwall Discussion

A discussion on film rentals at the Devon and Cornwall branch of the C.E.A. was introduced by the chairman (Leslie G. Hill), who said the question was in process of negotiation. Therefore it was inopportune to make the report public at this juncture.

Arising out of the report, however, an interesting matter was touched on regarding the booking of films, attention being devoted to the policy of percentage and quota booking. There seemed to be general agreement that percentage booking, when agreed upon, should be on a sliding scale.

Members urged that it was manifestly unfair to expect fourth- or fifth-run pictures to be paid for on the same scale as first-run pictures. Both interest in the film and its condition were bound to be depreciated.

The CHAIRMAN suggested that if they were going to be forced into adopting a percentage policy they should all aim at getting the big films. The design at the back of the major film renters, particularly American, was to achieve this object of percentage booking, and he believed it would ultimately react to the detriment of British renters.

The SECRETARY said that some renters refused to take flat rates at all unless a certain number of percentage bookings were also taken.

A. M. WILLIAMS (Cornwall) said that was the crux of the whole business. They had not been able to solve that question yet.

Why Defer?

The CHAIRMAN believed that procrastination on the part of the K.R.S. was only justified by the excuse that the heads of the concern were away. They apparently thought that the longer the matter was put off the greater chance for the exhibitor to cave in and sign the new policy.

G. C. T. TAYLOR said he believed that their General Secretary was in favour of percentage bookings for everybody. The Secretary had advised him personally to book on a percentage basis.

W. F. GILLEY reiterated his opinion in favour of percentage bookings on a sliding scale, in which everybody would get a fair deal.

F. WHEELER complained that the renter at present made no difference in the percentage charges on the third and fourth runs, and exhibitors suffered in consequence.

Mr. WILLIAMS favoured Mr. Gilley's idea. He would like to know how many of the pictures were worth the percentages asked for. He thought the British companies were the worst offenders in that respect.

The CHAIRMAN believed that some improvement would be effected when the opinions of the various branches were broadcast.

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shown provided the name could not be seen from the air and could only be read by pedestrians. Branch secretaries could get the concession by application to the police, and it was up to them to do so. He promised to see that so far as Plymouth was concerned things would be put right.

100 Per Cent. Membership

The SECRETARY reported an increase in the Cornish membership, and mentioned E. O. PARKER as being responsible. He said the Devon and Cornwall branch could now compare with any in the country, being 100 per cent.

LESLIE G. HILL WILL STAND FOR VICE-PRESIDENCY

Enthusiastic Support from Devon and Cornwall

A QUOTA policy, together with payments on a percentage basis instead of a flat rate, the care of films in transit, and direction signs were all matters which came under the purview of the Devon and Cornwall Branch at last week's meeting at Plymouth. Leslie G. Hill was in the chair.

Another important topic was the nomination of Leslie G. Hill as vice-president of the Association. Much enthusiasm was shown in the matter, and all members promised to support his candidature in every possible way.

Mr. Hill's nomination was moved by W. FARRANT GILLEY, of Paignton, one of the oldest and most valuable members of the branch, and was seconded by a younger member, T. J. R. TAYLOR. The proposer said if Mr. Hill thought he had confidence in the support of the branch he should certainly put his name forward, and assured him he would get very full support. They all wanted him to win. He reminded Mr. Hill, however, that there was another man in the field—a substantial man, too—who would take some fighting.

The Secretary (C. H. RUNDLE) said that in his opinion Mr. Hill was far and away the best man they could choose.

A Tough Fight

Mr. GILLEY: I still think there will be a tough fight, but I take pleasure in proposing Mr. Hill and wishing him the best of luck.

Mr. HILL said he was pleased to think there might be a fight, and there was to be an element of chance. As Devon and Cornwall had never yet been given an opportunity to secure very high office he felt confident of fighting, and would make a good fight of it. He thanked the meeting for nominating him for the vice-presidency.

Film Care

The SECRETARY read a letter from W. J. Fooks, secretary of the South Wales and Mon. branch, on the care of films in transit, which stated that there had been a meeting of the officers of the Association, the renters and the F.T.S., and they had discussed ways and means of conserving film copies. It had been decided that exhibitors should be circularised with a view to impressing upon them the urgent need for greater care. The renters were giving similar instructions to their own staffs, and the F.T.S. to theirs.

Maintenance

It was pointed out that the Board of Trade had laid it down that there must be a severe cut in the use of raw stock for the films, therefore the number of copies available were restricted, and it was obviously unfair to pass on a film which had suffered more damage than need be.

It was apparent that renters could not give as much time to examination and repair of films as in normal times, and that others might be responsible for a portion of damage from which they suffered. It was up to exhibitors, therefore, to see that they were responsible for as little wear and tear as possible.

The CHAIRMAN said the problem of conserving films and caring for them was becoming more and more acute, and was well worth the attention of all exhibitors. By taking interest in the condition of their films they would be taking interest in all that mattered to that Association, but the film renters themselves could not be held blameless for the way they sent their films out.

W. R. WILLIAMS (Cornwall) was afraid renters frequently sent out their films in containers big enough to hold 14 and packing them with only a few. Some of those films were thus shaken about and damaged in transit.

It was decided to follow up the matter with the renters.

Higher Transport Rates

An application from the film transport for an increase in rates of payment was discussed and eventually agreed to, on the motion of W. PICKLES, J.P., seconded by Mr. NOYCE. For Plymouth the rates would be: Features 4s. 6d. instead of 4s. 3d., two-reel pictures 1s. 10d. instead of 1s. 9d., and one-reel 11d. instead of 10d. In Cornwall the rate would be 5s. 6d. instead of 5s. 3d. for feature pictures, 2s. 1d. instead of 2s. for two-reel, and 1s. 1d. instead of 1s. for one-reel.

British Pictures

Another topic which cropped up was in reference to the Quota Act, and the CHAIRMAN remarked that he thought it would be a tragedy if the Act was abolished. They could all support the British Film Industry as much as possible without the abolition of the Act.

Mr. WHEELER said he was pleased to hear the Chairman take that stand. They could not make the Americans take their films, but they would soon do so when they found that British films were better than their own.

Mr. WILLIAMS said he would like to see the British Film Industry stand on its own and independent of the Quota Act. He believed it could do so.

W. F. GILLEY considered they had been nursing a sick child in the Quota Act long enough. If British films could not stand on their own feet now it was time they did. He never believed in the Quota Act.

Mr. PICKLES said he quite agreed that the time had come when the British Film Industry should stand on its own. If he were an American he would think British films could not be very good if the Industry required an Act of Parliament to bolster it up. "We are making British films now that can compare with any the world produces. Tremendous staffs are involved and much good work is being put into them. I believe British films can stand on their own without a quota."

The CHAIRMAN pointed out that the war years had badly interfered with British film making, and mentioned that before 1914 they were doing excellent work, but the four years that followed were bad for them. They were picking up again after that and doing good work when the present war interfered, but they were happily now showing signs of holding their own.

No resolution was taken.

Town Names on Posters

The question respecting road signs cropped up on a note from Odeons suggesting assistance in getting direction signs and names of towns on posters renewed.

The SECRETARY said the matter had already been dealt with. The difficulty often was that the poster was erected in a small, out-of-the-way town or village, probably between two large kinema centres, and a particular firm was displaying the poster. It was necessary then to indicate the town where the film was showing.

The SECRETARY explained that an appeal should be made to the chief police officer of the district, and no objection should be made to inserting the name of the town where the picture was

Continued in column 2

C

PARAMOUNT'S GREATEST FILM FOR SCREENING

"For Whom the Bell Tolls" and its Remarkable History

DAVID ROSE, managing director of Paramount, announces that the company's greatest picture, "For Whom the Bell Tolls," will have its European premiere at the Carlton Theatre, Haymarket, in just over a month's time.

"For Whom the Bell Tolls" is in Technicolor, and the picture was three years in production.

It is the screen version of Ernest Hemingway's celebrated story, and it is one of the most eagerly awaited and widely discussed subjects in motion picture history. Gary Cooper and Ingrid Bergman are co-starred in the film, which has been produced and directed by Sam Wood. Others in the huge cast are Akim Tamiroff, Katina Paxinou, Arturo de Cordova, Joseph Calleia, Vladimir Sokoloff, Mikhail Rasumny, Fortunio Bonanova, Eric Feldary, Victor Varconi and hosts of other famous players.

Sam Wood says it required much more than expending inordinate effort, time and money to bring Ernest Hemingway's story, as Hemingway wrote it, to the screen. It required courage as well.

Honesty of Purpose

"Robust and rugged, honest in its depiction and deep understanding of the things that really matter in life," states Wood, "and with its attendant international ramifications and forebodings of the shape of things to come, it differed radically from other movies before the cameras."

"For Whom the Bell Tolls" was purchased on October 25, 1940, in Chicago, during the première of Cecil B. DeMille's "North West Mounted Police." The sum involved was in excess of 100,000 dollars, plus royalties on sale of the book.

The three years during which the film was in production were anything but easy, and Sam Wood declares that if it had not been for a series of small miracles which happened when they were needed, he wonders whether "For Whom the Bell Tolls" would have been completed.

Casting Difficulties

The first major problem was the casting. Immediately it was known that Paramount had bought the story, the studio was inundated with letters urging the casting of this or that player in one of the leading rôles. More than 50,000 such letters were received by the company from all parts of the world. Even prisoners of war wrote in.

Ernest Hemingway had felt all along that Gary Cooper and Ingrid Bergman were the artistes to portray the two principals in his story. Paramount was of the same opinion, but the studio was unable to secure the services of either, as each had commitments elsewhere. Sam Wood was also engaged on a film for another company, and he was making that subject while "For Whom the Bell Tolls" was being cast. Each evening he went over to Paramount to make tests or see some that had already been made. Dudley Nichols was working on the screenplay all this time.

By November, 1941, over 300 screen tests had been made, and one actor only had been selected—Joseph Calleia, who portrays El Sordo in the story. And then, because the right location spot was discovered in the High Sierra Nevada mountains of Northern California (with just the right amount of snow for the El Sordo sequence), Paramount began the picture *without* the four leading characters—Robert Jordan, Maria, Pilar and Pablo! If the studio had delayed, these snow sequences would have been unobtainable for another year.

Stars and director [of FOR WHOM THE BELL TOLLS, Ingrid Bergman, Sam Wood and Gary Cooper (Paramount)

He Got Cooper

On his return to Hollywood, Sam Wood learnt that he could get Gary Cooper if he (Wood) agreed to direct the star in "Pride of the Yankees." Thus, Sam Wood was again directing another film while working on "For Whom the Bell Tolls." However, Wood finished "Pride of the Yankees," with Cooper as his prize.

By this time, war restrictions had made certain filming which the studio intended to do out of the question. A limit of 5,000 dollars had been placed on new construction materials used on any one film. So it was necessary to use Nature's own sets, in the lofty Sierras, instead of building sets in the studio, as had been planned.

William Cameron Menzies had finished his design for production by then, and it looked as if Paramount was finally ready to go.

Katina Paxinou, the famous Greek actress, was cast as Pilar; Akim Tamiroff was Pablo; and all the others were set. On June 30, 1942, the main troupe left for the Sonora Pass location and camera work started on July 2.

The Heroine

Ingrid Bergman was tested for Maria on July 31, and was finally chosen three days later. So Paramount had the Hemingway favourites for the picture. In point of fact, Ingrid Bergman's selection for the coveted part of Maria followed tests of scores of famous actresses and "unknowns" in a series of tests that rivalled, if it did not exceed, the search for Scarlett O'Hara.

Throughout that summer the company worked 10,000 ft. above sea level. September 5 saw the end of this particular location, and work was resumed at the studio later. By the end of October the camera work was finished and the filming of "For Whom the Bell Tolls" was technically over. Actually, this was not so, for the studio at once began the biggest single technical task Hollywood ever had. The studio worked on the dubbing, scoring and editing of the picture until a short while before the film had its world première in New York in the summer of this year.

Full details of the London presentation of "For Whom the Bell Tolls" will be announced in the immediate future.

Katina Paxinou and Akim Tamiroff in a scene from FOR WHOM THE BELL TOLLS (Paramount)

Continued at foot of next column

DID IT RAIN?

N. Wales Dilemma

One of the conditions attached to Sunday kinema-opening in Rhyl, North Wales, is to the effect that afternoon performances are only permitted "if wet," and then not before 2 o'clock!

In a number of instances during the past few years opinions have been divided on the inclemency of the weather or otherwise at the actual "opening hour," and the matter has now been raised again by Odeon Theatres, Ltd., in a letter addressed to the General Purposes Committee of the Rhyl Council, in which they ask that the condition governing the Sunday opening of kinemas in the event of wet weather should be clarified.

The letter also pointed out that on August 29 last the local Odeon Theatres remained closed, but two other kinemas were opened.

The Rhyl Council has decided to advise Odeon Theatres that the existing conditions governing Sunday kinema-opening in the town will be "rigidly enforced." The Council has further decided to request an "immediate explanation" as to why the Plaza and Regal kinemas were opened on the afternoon of Sunday, August 29.

Vaudeville Secretary's Estate

Edward Peace Lawton, aged 86, of Silver Hill Road, Sheffield, for many years secretary of the McNaughton Vaudeville Circuit, which controls kinemas, etc., in the North, left £4,763 13s. 2d. gross, with net personalty £4,704 5s. 11d. He died on February 6.

Synthetic War Films Taboo

FRONT LINE KINEMAS CARRY ON

EXHIBITORS catering for filmgoers living in Britain's front-line towns on the much-harassed S.E. coast are finding their task by no means easy, as a recent tour of these towns proved.

Here in towns that show many honourable scars the local inhabitants who have remained are very definite about their choice of entertainment. They have to be, as the kinema is their one means of escape from the rather too-frequent reminders that the enemy is only some 30 miles away.

Recently, a run of escapist films, particularly "The Black Swan," "They Got Me Covered," "Happidrome," and, indeed, anything that has music and dancing, has proved box-office in Margate, Ramsgate, Deal and neighbouring towns.

Yet the well-made war pictures, one a British and the other a much-publicised American subject, both of which received enthusiastic reviews were not popular. War is taboo in S.E. Kent.

So essential is the kinema down here that one hears current bookings openly discussed in local bars; in S.E. Kent people talk about films in much the same way as football fans rave about their favourite teams in the days of peace.

War Time Tastes

It would teach renters much about the tastes of a really war time film public if they visited Kent, declares a KINE. correspondent, and heard these die-hards praise the comedy of Abbott and Costello and turn down with scant ceremony the realities of the tales of Nazi-occupied countries.

From Birchington to Folkestone the managers of the various houses, circuit and independents alike—and it is amazing how many of the latter still flourish on the front line—are keen showmen. In spite of the anxious times, and the somewhat dreary appearance of the towns, one still sees the evening dress gracing the front-of-house, staff neatly attired in uniform and publicity that would do them credit even in peace time conditions.

A Grand Job

When the present war is over the story of our front-line kinemas will make good reading. Their determination to carry on has been achieved only by the exercise of constant little heroisms which the staffs have taken in "line of duty" and which security reasons prevent elaboration now.

Residents in these towns owe a debt of gratitude to their kinemas and the many loyal members of the theatres' staffs who refused to leave their battered homes, preferring to carry on with the show. Hats off to them all, they are doing a grand job.

Barnsley County Borough magistrates have refused an application made by E. Ledger for permission to hold a Sunday concert at the Ritz, Barnsley, in aid of the West Riding Discharged Prisoners' Aid Society. The expenses were said to amount to £121.

Jack Hulbert and Cicely Courtneidge in UNDER YOUR HAT (Br. Lion)

"UNDER YOUR HAT"

British Lion to Reissue

British Lion is to reissue the Jack Hulbert - Cicely Courtneidge comedy success, "Under Your Hat."

Acclaimed both on stage and screen as the most amusing hit ever made by these two lions of gay entertainment, "Under Your Hat" tells the story of a crazily unconventional spy-hunt, with the irrepressible Jack as the hunter and Leonora Corbett as the beautiful spy.

Austin Trevor, Cecil Parker, Tony Hayes and Charles Oliver head a large supporting cast, and Maurice Elvey directed.

HAWICK S.O.

"Services Only" Condition

Hawick magistrates have again rejected the application by local exhibitors for Sunday opening.

They suggested that Sunday evening performances should be made available to the general public after priority of entrance had been given to the Services' personnel.

The magistrates decided to allow the kinemas to be open for a further period on Sunday evenings (one kinema on each Sunday) until March 26, 1944, on condition that admission be confined to Service personnel in uniform, any of whom might be accompanied by a civilian friend.

Two of the three Hawick kinemas —the Pavilion (1,100 seats) and the Theatre (572)—are owned by Scott's Theatres, Ltd., and the other—the King's, by Odeon.

At the September meeting of the Dover Town Council the Clerk recalled that it was decided last year that each kinema should pay £2 12s. 6d. in respect of each Sunday, or £2 2s. if they should not open until 5.30 p.m. He asked whether it was necessary to include the latter part, as it was unlikely that they would revert to opening not earlier than 5.30 p.m. on Sundays.

MAINTENANCE OF RUNNABLE FILM

Birmingham Branch Demands Better Co-operation

CARE of films is a problem that has been specially considered by the Technical Committee of the Birmingham and Midlands Branch. At the September meeting, over which B. T. Davis presided in the absence of C. H. Russ, a report on the position was given.

A. G. MAY explained that the committee met primarily to discuss the best means of ensuring the careful handling of films by exhibitors in order to increase the life of existing film stock. It was felt that local exhibitors were doing everything in their power to safeguard the condition of films, and that the onus was definitely on the renters to see that a film was in proper running order before being despatched to an exhibitor. Further, it was not desirable that exhibitors should shoulder the responsibilities of the renters.

It was decided that all members be strongly advised to take advantage of the services of the Technical Committee and advise the renter immediately should they receive a damaged film.

It was felt that the risk of damage to films would be greatly minimised if machines were examined periodically by the independent inspectors engaged by the Technical Committee, and it was considered that nothing further could be done by the exhibitors.

Improve Methods

It was the general opinion of members that much of the damage to films was being caused by the poor condition of transit cases and tins generally, and the unsatisfactory conditions existing at the local film dump.

After discussion it was decided to request the General Council to refer this matter to the K.R.S. for consideration. The difficulty of obtaining material for transit cases and tins was appreciated, but it was thought that it would be found easier to replace these than to replace damaged film stocks.

Training the Disabled

In the absence of T. M. CANNON, chairman of the committee appointed to meet representatives of the Ministry of Labour and National Service, E. B. GOLD reported upon the committee's interview with J. E. Dean and Mr. Merrin, of the Ministry of Labour.

These gentlemen were most helpful, and it was agreed that any persons under this scheme suitable for training as managers, cashiers, foremen, doormen or usherettes should be referred to the chairman of the committee.

Annual Theatre Sessions

At the annual licensing sessions for Birmingham on October 21, RODERICK BAKER, representing the C.E.A., will make application for the renewal of all kinema licences in the city.

Fox Master Contract

A letter was read from 20th Century-Fox stating that four Midland exhibitors had refused to sign the master contract. This was causing some difficulty in their system of accountancy, and they requested that the chairman should ask these particular members to assist by signing these contracts.

It was considered that this was not a C.E.A. matter, and any question of film booking contracts was entirely one for the discretion of individual exhibitors.

National Fire Service

Mr. GOLD reported that a letter had been received from the Fire Force Commander No. 24 Area, stating that consequent upon a rearrangement of National Fire Service stations it would be necessary to remove the "B" end of the fire telephone, at one of their kinemas, to another station, and requested that a requisition for this work to be carried out should be forwarded to the telephone manager.

The Fire Force Commander concluded his letter by saying: "I am advised by Regional Authorities that the cost of this necessary removal will be borne by you as the subscriber."

The opinion was freely expressed that as the alteration in the fire telephone line was being made to suit the convenience of the N.F.S., who might further rearrange their fire service stations, the cost of such alterations should be borne by the N.F.S. and not passed on to the exhibitors directly affected. The Secretary was, therefore, requested to advise the Fire Force Commander accordingly.

Calling Up the 16s

The question of the serious effect the proposed call-up of young persons of 16 and upwards was likely to have upon kinema staffs was raised by H. F. CORNFORTH.

He recalled that, appreciating the exhibitors' difficulties, the Birmingham licensing justices recently sanctioned the employment of young persons of 15 years of age, who, after training, would have been available until they reached the age of 18. Now, however, it would be useless to engage boys or girls of 15 if they were to be called upon at 16.

The meeting decided to refer the matter to the General Council with a request that it should be taken up with the Ministry of Labour and National Service.

Vice-presidency

The branch unanimously decided, on the recommendation of Capt. S. W. Clift, to nominate G. H. Scarborough (Leicester) for the vice-presidency of the C.E.A. for the ensuing year.

Sunday Films

H. B. LANE reported that all the films reviewed by the Sunday Films Committee at its monthly meeting were deemed suitable for inclusion in Sunday programmes.

Charity Slides

Subject to the discretion of the members concerned, the branch agreed to the exhibition of slides in connection with appeals by the Lord Mayor of Birmingham and the Mayor of Walsall on behalf of the Merchant Navy Comforts Service, and also the Diphtheria Immunisation Publicity Campaign.

Wigan Sunday Concerts

The Wigan licensing justices have reversed their decision of a year ago and have granted permission sought by the licensee of the Ritz Cinema for concerts at 7 p.m. on four Sunday evenings this winter by the Liverpool Philharmonic Society.

Twelve months ago the licensing bench refused a similar application.

"Shantytown"

The certificate of "Shantytown," recently Trade shown by British Lion, is "A" and *not* "U" certificate, as previously advised.

ODEON TRADING PROFITS EXCEED £2,160,000

Heavy Burden of Entertainment Tax

TRADING profits of the Odeon Theatres group increased by about 27 per cent. for the year to June 26 last. They totalled £2,163,687, compared with about £1,700,000 for the previous year. Of the gross box-office receipts, approximately 38 per cent. is absorbed by Entertainment Tax, as against 13 per cent. in the immediate pre-war years.

"I am sure," comments J. Arthur Rank, in the directors' report, "you will appreciate that we shall not be able to bear such a heavy burden when we revert to more normal conditions."

For the first time the balance sheet is supplemented by a consolidated balance sheet and profit and loss account of the group as a whole, excluding Entertainments and General Investment Corporation, its subsidiaries and sub-subsidiaries. But the figures of this group are to be merged in the near future.

The parent company's trading profit rose £356,023 to £1,890,798.

E.P.T. Changes

Slight changes have been made in the incidence of E.P.T., but to facilitate comparison a sum of £629,243 is deducted from the parent company's profit on this account. The transfer to reserve for taxation is up from £1,100,000 to £1,404,243, but is reduced to £775,000 after allowing for the above-mentioned E.P.T. charge.

So that the net profit of the parent company is £289,443, against £253,882, and the consolidated net profit is £297,872, with no comparative figure available.

Ordinary dividend, as already announced, is up from 10 per cent. to 15 per cent., but the carry-forward also rises from £78,595 to £80,710.

£12,000,000 Assets

Commenting on the consolidated accounts, Mr. Rank states that the theatres and equipment given at cost at just over £12,000,000 is a figure very considerably below their value to-day.

It is hoped to eliminate entirely the preliminary expenses item by the time of the next balance-sheet. The original figure was £456,139, of which no less than £377,817, including this year's appropriation of £122,514, has been written off out of the profits during the six years of the company's history.

5 per cent. Dividend

The annual report of South Wales Cinemas, Ltd., for the past year shows that gross profit totalled £29,955. After making provision for taxation and sundry charges there remains £7,576, which, with £16,551 brought forward, makes an amount of £24,127 available.

War Damage contribution (£1,087), renewals, etc. (£5,433), and dividend of 3d. per 5s. share, less tax (£3,692), leaves £13,915 to carry forward.

New Director for Two Cities

F. Del Giudice, managing director of Two Cities Films, Ltd., announces the appointment of J. H. Keeling, chairman of the London and Yorkshire Trust, to the board of directors of the company.

Oakham Title Change

The Regent, Oakham, will be known in future as the County, Oakham. It was recently acquired by F. B. Salt.

Company Notes and News

NEW PRIVATE COMPANIES

Glendale Theatre Corporation, Ltd.—Registered September 22. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are Harold Baim and Glenda Baim, both of 41, Quadrant Close, N.W.2, both directors of Federated Film Corporation, Ltd. Registered office: National House, 60-66, Wardour Street, W.1.

Filmhire (Somerset), Ltd.—Registered September 22. Capital, £1,000 in 1,000 shares of £1 each. Film renters and exhibitors, etc. The directors are E. S. Fellowes-Farrow and Stephen G. Cummin, both of 9, Upper Berkeley Street, W.1.

Filmhire (Aberdeen), Ltd.—Registered September 22. Capital, £1,000 in 1,000 shares of £1 each. Film renters and exhibitors, etc. The directors are E. S. Fellowes-Farrow and Stephen G. Cummin, both of 9, Upper Berkeley Street, W.1.

F.J.B. Theatres (Croydon), Ltd.—Registered September 15. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Frederick J. Butterworth is one of the first directors. Registered office: 3, Saltergate, Lincoln.

MORTGAGES AND CHARGES

Wood Green Cinema and Property Co., Ltd., 54, Old Broad Street, E.C.2.—Charge on freehold property, Nos. 31a, 31b, 33, 35, 37, 39, 41 and 43, Woodgrange Avenue, Kenton; and 6/16 (even numbers) and 29 to 35 (odd numbers), Sefton Avenue, Harrow, with fixtures, etc., dated September 8, 1943, to secure all moneys due to National Provincial Bank, Ltd.

Darwen and Fleetwood Entertainments, Ltd., 7, Lord Street West, Blackburn.—Mortgage dated September 8, 1943, to secure £2,500, charged on Albert Hall, and 190 and 192, Duckworth Street and 1, Robert Street, Darwen. Holders: H. S. Haworth and P. Haworth, 7, Lord Street West, Blackburn. (See also "Satisfactions.")

SATISFACTIONS

Darwen and Fleetwood Entertainments, Ltd., 7, Lord Street West, Blackburn.—Satisfaction to the extent of £6,152 on August 2, 1943, of debenture registered June 27, 1933. (See also "Mortgages and Charges.")

North-East Coast Cinemas, Ltd., Norwich Union Chambers, 42, Westgate Street, Newcastle-on-Tyne.—Satisfaction in full on June 3, 1937, of debenture dated April 9, 1936, and registered April 20, 1936. (Notice filed September 17, 1943.)

G.B. Projections (Gloucester), Ltd., Guildford.—Satisfaction in full on October 1, 1942, of debenture dated November 2 and registered November 21, 1941, securing all moneys due under a hiring agreement. (Notice filed September 13, 1943.)

Ilford

Dividends on 6 per cent. cumulative preference and 5½ per cent. cumulative preference for half-year ending October 31, 1943, will be paid on November 1, 1943.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	61/3	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	16/9	— -/3
,, 6% Pref.	24/7½	+ -/6
,, 4½% Debs.	£102½	+ 10/-
A.P.P.H. Ord.	24/9	+ 1/9
Brit. & Dom. Films £1 ..	4/3	+ -/3
Brit. Lion 7½% Pref. 10/-	10/9	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	9/3	+ -/9
Dufay-Chromex 5/- Ord.	4/-	+ -/2
Gaumont British Ord. 10/-	17/6	+ -10½
,, "A" Ord.	8/7½	+ -/1½
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs.	£102½	— 7/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	— 10/-
Mde. Tussaud 1/- Def. ..	2/3	—
,, £1 Prefd. Ord. ..	17/9	—
Moss Empires £1 Ord. ..	39/4½	+ 1/4½
,, £1 Cum. Pref. ..	22/4½	+ -/4½
Odeon 5/- Ord.	20/6	+ 1/-
,, 6% Pref.	21/6	—
,, 5% Debs.	£103½	+ 10/-
P.C.T. 10% Cum. Pref. ..	31/6	— -/6
,, Cum. "A" Pref. £1	28/3	—
,, Cum. "B" Pref. ..	28/6	+ -/3
,, Const. 7% Pref. ..	25/7½	—
Scophony	3/7½	—
Sound City (Films) 6% Pref.	8/9	+ -/7½
Stoll Th. Corp.	14/9	— -/3
Twentieth Cent. Ord. ..	-/10½	+ -/1½
,, 6% Pref.	3/4½	+ -/3
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/9	+ 1/-
,, 2nd Pref.	18/9	+ -/3

£1 shares unless otherwise stated.

FILM PRICES BUOYANT

Odeon Stimulus

UNDER the stimulus of the excellent Odeon results, the kinema market was again buoyant, with few exceptions.

One of the brightest features was A.P.P.H. ordinary, which changed hands up to 24s. 9d., a rise of 1s. 9d. Odeons rose a further 1s. to 20s. 6d., while Gaumont-British 10s. ordinary put on 10½d. at 17s. 6d. Moss Empires advanced 1s. 4½d. to 39s. 4½d.

A.B.P.C. were an exception in the big groups, with a small decline of 3d. to 16s. 9d.

Elsewhere British and Dominions Films gained 3d. at 4s. 3d., while Cinema Television 6d. deferred shares advanced still further to 9s. 3d., a gain of 9d.

Sound City 6 per cent. pref. hardened to 8s. 9d., an appreciation of 7½d., while Twentieth Century 6 per cent. pref. put on 3d. at 3s. 4½d. Union Cinemas first pref. went up from 18s. 9d. to 19s. 9d.

On the dull side were African Theatres, which lost 1s. 3d. at 61s. 3d., and P.C.T. 10 per cent. pref., which declined 6d. to 31s. 6d. Stoll lost a trifle of their recent sharp rise at 14s. 9d.

Jamieson of Odeon in North Africa

News of **Jimmie Jamieson** comes through a former Bristol friend who has met him in North Africa. Jimmie is now an officer in charge of an E.N.S.A. company and seems to be in fine fettle. Before joining up he was publicity manager of Odeon Theatres, and until a few years before the war he was assistant manager at Bristol Hippodrome, both when it was a variety house and later when it was converted into a kinema. Since those days the Hippodrome has again reverted to variety.

Midland exhibitors are asked to note that a Birmingham branch office of Coronel Films has been opened by S. Monkhouse, Midland manager, at Guildhall Buildings, Navigation Street, Birmingham. His telephone number is Midland 2378.

Names in the News

A. V. Hancock, recently promoted to the management of the Regal (A.B.C.), Bridlington, has been in charge of the Hackney Regal since July, 1941, and previously of the Islington Empire from September, 1940. Earlier he had considerable stage experience.

He is succeeded at Hackney by **Frank Phillips,** who has been in control of the Leytonstone Rex since last April after managing the Palaseum, Commercial Road, for six months.

In consequence, **Robert C. Melvin** moves from the Stratford Rex to Leytonstone. He has been in the Trade since 1925, and after performing duties at halls all over London took over the Mile End Palladium when it was acquired by A.B.C. in 1936. In September, 1938, he became manager of the Poplar Hippodrome, and when that hall suffered at enemy hands two years later he was transferred to Stratford.

His place there is taken by **W. A. Clarke,** who started with the company at Walthamstow ten years ago and succeeded Mr. Phillips at the Commercial Road house last April.

He is followed there by **G. F. Johns,** who has been with A.B.C. more than 2½ years at the Ilford Regal and has performed relief duties at many of their other halls in the area.

F. J. Westcott, who was put in charge of the Islington Empire (A.B.C.) a few weeks ago when **J. J. Emery** resigned from the firm, has now exchanged posts with **Walter Kaye,** manager of the Mitcham Majestic. A nephew of the late Fred Karno and an experienced stage performer, Mr. Westcott became assistant manager at Islington in mid-1941 and later was transferred to the King's Cross Regent, whence he returned to Islington a year ago.

Walter Kaye, who entered the business in 1917 as an independent exhibitor, transferred to the renting side in 1920 and returned to exhibiting in 1935. In March, 1936, he was put in charge of the Mitcham Majestic, where he has remained ever since.

A. B. Bourchier, who was appointed manager of the Harrow Road Regal (A.B.C.) recently, is a son of the late Sir Arthur Bourchier, with whom he appeared in a number of famous theatrical productions before becoming manager of the Strand Theatre, Aldwych, where he remained for five years. He joined A.B.C. at the end of 1939, was appointed manager of the Regal, Rochdale, in 1941, returned to London to manage the firm's Walham Green house in the following year and later went to Southall and Kensal Rise.

He is succeeded at the latter hall by **G. C. Warren,** who has been on relief duties with the company for the past two years.

Eric Harris, of Rosslyn Road, Bath, managing director of the Astoria kinema, Chippenham, is a patient at the Forbes Fraser Private Hospital, Bath, where he is awaiting an operation. He is a son of E. Harris, of the Scala kinema, Bath.

Norman Wild, manager of Manchester branch of Paramount Film Service, Manchester, has been gazetted to the rank of Flight-Lieutenant in the A.T.C. local squadron (Salford). His brother Sid, who was also on the staff of Paramount, has been promoted from Second Lieutenant to Lieutenant in the Royal Artillery.

Owing to the transfer of the Roxy, Birkenhead, to Southan Morris, the J. F. Emery Film Circuit has posted **C. Hardy-Morgan,** who has been manager of this kinema for three years, to the Plaza, Swinton. He succeeds **W. Gill,** who has gone to the Plaza, Southchurch. Hardy-Morgan has had the management of theatres at Ashton-under-Lyne, Manchester, Liverpool and Morecambe.

WARNING TO SABOTEURS

Seat-slashing at Bristol

SOME time ago the Bristol branch of the C.E.A. decided that slides should be made for exhibition at local kinemas giving details of the prosecution of a Bristol lad who had to pay in fines and damages the sum of £5 for seat slashing. The slides were intended to be a warning to other would-be wrong-doers; it was hoped that they would act as a deterrent, and that the amount of damage would decline.

Hearing of damage being done recently in certain kinemas the KINE. correspondent asked the opinion of various exhibitors as to the effectiveness of the slides, and found it varied considerably.

No Improvement

Some reported a decrease, but they were not prepared to say definitely that this was due to the warning flashed on the screen at every performance. Other exhibitors declared that the slide has had no effect, and that hooliganism is as bad as ever.

One manager told me that he had had so many of the rubber arm-rests in the cheaper seats cut out that he had refitted the whole of the seats in this part of the house with wooden arm-rests.

Damage committed in the toilets is considerable, for some incomprehensible reason a toilet seems to arouse in the minds of a certain type of individual an irresistible desire to indulge in their simian antics. In one case even the water pipes had been torn from the wall.

Even the ladies' toilets are not exempt—soap, towels and toilet rolls vanish so quickly that in many houses the two first-named articles have been ruled out altogether—when they go they are not replaced. In these days of coupons and shortage the temptation to pinch a towel or a cake of soap is understandable, but other articles go as well, to say nothing of the damage which is done to things that cannot be stolen.

In a suburban theatre situated in a middle-class district, a large mirror fixed on the wall was one day found to be missing. After a while it was traced, but the possessor, a quite well-to-do person, declared she had bought it, though she admitted the person from whom she bought it was a stranger. When it was pointed out that the mirror had been stolen from the kinema she gave it up, and as there was an element of doubt in the case no action was taken by the management. The mirror was placed in its former position, but in less than a week it had vanished again, this time for good.

Bury magistrates have transferred the music and dancing licences of the Art and Regal kinemas, Bury, from Tom Lewis to Mark Baxter.

Non-Theatrical Film Shows

Martha Scott and Denis O'Keefe in HI DIDDLE DIDDLE (United Artists)

SHERWOOD TRADE SHOWS

Two Successful Films

Sherwood Films, Ltd., have arranged to reissue two more successful films. "Garrison Follies," featuring Barry Lupino with a great cast of stars and speciality acts, has been re-edited and will be shown to the Trade on Tuesday, October 12. The film provides exhilarating and topical light entertainment, and is assured of success.

"Sheepdog of the Hills," which had such a good reception when originally released, is the second subject, and will be Trade shown on Wednesday, October 13. Both films have been drastically cut and new prints from the original negatives will be available.

Both "Garrison Follies" and "Sheepdog of the Hills" count for exhibitors' quota.

E. C. H. Rowland raised the sum of £112 at the County, Sutton, last week by raffling a portrait of Phyllis Calvert in the "Man in Grey." The money was handed to the Red Cross Prisoners-of-War Fund. The portrait, given by Gaumont-British, was presented to the winner by the Mayor of Sutton and Cheam (Alderman J. J. Goossens, J.P.).

15 MILLION AUDIENCE

THE total audience reached by the U.K. non-theatrical section of the M. of I. Films Division in the 12 months ending August 31, 1943, exceeded 15,500,000. Mobile units alone gave 598,000 shows to some 10¾ million people.

In addition to these shows it also gave about 2,000 special presentations in public kinema halls to an audience of not less than 1½ million. Ministry of Information films have also been lent to more than 3,000 organisations with their own projectors: 76,000 dispatches have been made to these borrowers.

The Audiences

An analysis of the presentations shows seven classes of audiences and programmes, i.e., 1, factories; 2, specialised shows for Government departments; 3, village and other general shows; 4, women's organisations; 5, youths' organisations; 6, schools; 7. British Council shows.

Factory Visits

At the two thousand factories visited once a month programmes never exceed 30 minutes and are given only at mid-day or midnight meal breaks. The Government Department presentations are sponsored by the Ministries of Agriculture, Food, Health, Labour, Home Security, Home Office (fire service), Admiralty, Fuel and Power, Supply, M.A.P.

The programmes at the village and general shows last 70-80 minutes and are given every two months by the same units that show in the factories, and include films which the Government departments want shown to general audiences. The shows to women's organisations are given occasionally to women's institutes, W.V.S., etc., and include specialised films.

Films for the youth centres include special subjects made for the Services and for the Board of Education. In the schools shows are only given in senior and secondary schools to fit in with other presentations in the district. Programmes are usually about 40 minutes and deal with the Empire, salvage, gardening and the like.

British Council films are shown to foreign nationals when the sponsors have no other projector available.

A Week's Shows

A typical week's presentations number some 1,300 shows given by 141 mobile units to an average attendance of 168 persons. The shows in the week under review (June 12) were divided as follows:—

Factories, 494; agriculture, 27; food, 4; health, 24; labour, 23; Home Security, 120; Home Office, N.F.S., 53; others, 23. Village and general shows, 337; women's organisations, 55; youth organisations, 34; schools, 95; British Council, 4.

Production

Forty films were produced primarily for non-theatrical use during 1942-43. Of these 32 were made for other Departments.

Of the 40 films made for N.T., 30 were sent to the Dominions; 16 were sent to the Colonies; 33 were sent to U.S.A., where five were given theatrical distribution; 13 were dubbed into two or more foreign languages, and others were sent in English to foreign countries.

AMERICAN ADDRESSES CINEMATURIANS

There was a bold display of the Union Jack and the Stars and Stripes at the meeting of the Society of Cinematurians at the Regal, Manchester, on Friday in compliment to two distinguished American visitors, Mr. Henry O. Ramsey (vice-consul) and Major R. B. Krogstad, the U.S.A. Air Corps and liaison officer to the North-Western Regional Commissioner.

Major Krogstad gave an address on "An American looks at England and the War," in which he related his observations of the things he had seen since crossing the ocean, and stressed the desirability of Anglo-American understanding.

Moving a vote of thanks, Bert Hoyle (exhibitor) also pleaded for co-operation. He hoped our community of interests would result in a common currency. "We should then know," he added, "what the American film renters are making every quarter without having to get pencil and paper to work it out."

W. J. Speakman, who presided, reported a further increase in membership, which is now 171. Amongst correspondence was a letter from hon. secretary S. W. Pink, who is now in a nursing home at Penmaenmawr and is reported to be progressing favourably.

Collection for the C.T.B.F. realised £3.

GREASER BOYLE

"Greasers don't often look like heroes, and Boyle was no exception—a little scrap of a fellow. When we abandoned the SAN DEMETRIO he had a nasty fall, but he did his spell of rowing like everyone else and after we reboarded he tackled all the work that came his way. We never dreamt how bad he was till he collapsed on the job, and then it was too late. We did what we could for him, but he went slowly down the hill and one night we found him dead in his bunk. I reckon the Eagle Oil Shipping Manager was right when he put in his report: 'In this unspectacular manner passed a hero'. It took away a lot of our pleasure in getting home, not having Boyle with us to share it."

Greaser Boyle is played by Mervyn Johns in Ealing Studios' great adventure story:

SAN DEMETRIO LONDON

CC

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Charmer, The ... ... (Anglo-American)—British.	50 min. (U)	Eric Portman, Chas. Farrell, Marie Tempest.	... Ingenuous romantic melodrama, a very much abridged version of "Moonlight Sonata" originally reviewed in the Kine., February 18, 1937.	"Neutral" booking for the uncritical only. Nothing to harm youngsters.
Colt Comrades ... ... (United Artists)—American.	67 min. (U)	William Boyd, Andy Clyde, Jay Kirby.	... Hopalong Cassidy Western, fashioned on vigorous, if conventional, lines. Story and cast adequate, action fast.	Good outdoor support for most halls. Great for the kids.
*Dreams Come True ... (Brit.-Australasian,—British.	72 min. (A,	Frances Day, Nelson Keyes.	... Brightly staged comedy musicale, originally reviewed in the Kine, October 22, 1936.	Acceptable supporting feature for family and provincial halls.
Hoppy Serves a Writ ... (United Artists)—American.	67 min. (U)	William Boyd, Andy Clyde, Jay Kirby.	... Period outdoor comedy melodrama, the latest of the popular Hop-along Cassidy series. Story and acting up to standard.	Good Western support. Will please the kids.
Leather Burners ... ... (United Artists)—American.	67 min. (U)	William Boyd, Andy Clyde, Jay Kirby.	... Outdoor comedy melodrama with a Hop-along Cassidy label. Story virile and comprehensive, and acting sound.	Good Western support for family, industrial and juvenile audiences.
Phantom Ranger ... ... (New Realm)—American.	50 min. (U)	Tim McCoy, Suzanne Kaaren, Karl Hackett.	... Hardy outdoor melodrama presented on conventional but popular lines. Acting and staging adequate and footage handy.	Reliable Western for industrial and juvenile audiences.
*Saloon Bar ... ... (Ealing Dist.)—British.	76 min. (A)	Gordon Harker, Elizabeth Allan, Mervyn Johns.	... Perfect box-office mixture of murder, mystery and comedy. Gordon Harker is the big-hearted bookie who finds the culprit.	Thrills and suspense with good acting make popular reissue. Nothing to harm juveniles.
*South Riding ... ... (Anglo-American)—British.	90 min. (A)	Edna Best, Ralph Richardson, John Clements.	... Fine portrait of Yorkshire political and domestic life. Sympathetically acted, superbly photographed and consistent feminine appeal.	A reissue of merit. Popular booking and safe for family.

* British picture.

REVIEWS FOR SHOWMEN

Phantom Ranger

New Realm. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Suzanne Kaaren and Karl Hackett. 4,578 feet. Release not fixed.

HARDY outdoor melodrama telling how a government agent puts paid to the activities of a ruthless gang of counterfeiters. the plot contains few surprises, but its lack of subtlety is more than offset by the virility and energy of the leading players. There are plenty of hearty scraps, much exuberant light relief and a stern and exciting climax. The scenery is not so bad, either. Reliable Western support for industrial audiences and juveniles.

Story.—Pat Doyle, an engraver, is kidnapped by Western thugs and forced to co-operate with them in the making of counterfeit notes. Joan, Doyle's daughter, enlists the aid of the Bureau of Investigation to find her father, and Tim Hayes, an ace government agent, is sent to investigate. He suspects Sharpe, a local mining official, and, with Joan's help, quickly gets the evidence he needs. The fur then begins to fly, and in the final dust-up Sharpe comes to a traditional sticky end, and his gang is apprehended; Doyle is freed and Tim and Joan decide to marry.

Acting.—Tim McCoy is in his element as Tim, Suzanne Kaaren is a versatile Joan, and Karl Hackett leaves nothing to chance as villain Sharpe. The supporting players, too, give good money's worth.

Production.—The picture is a slogging match rather than a story, but at least its many fights are vigorously staged. It also engineers its climax in circumstances that leave little doubt that crime does not pay. Its fast action and stern warning to those about to falter on the straight and narrow, together with its picturesque scenery, make it a sound Western second. Handy footage is an additional attribute.

Points of Appeal.—Straightforward plot, fast action, vigorous acting, hectic climax and convenient length.

Hoppy Serves a Writ

United Artists. American (U). Directed by George Archainbaud. Featuring William Boyd, Andy Clyde and Jay Kirby. 6,052 feet. Release not fixed.

PERIOD outdoor romantic comedy melodrama, the latest of the popular Hopalong Cassidy, the sheriff, has no jurisdiction tures of the redoubtable Cassidy and his two pals, California and Johnny, while battling with a ruthless rustling combine on the Texas border. The actual plot conforms to pattern, but versatile characterisation, fast action, good fights and picturesque scenery help to give it pristine vigour and freshness. It will please the industrial element and the kids all right. Good Western support.

Story.—Tough Tom Jordan and his gang of rustlers hold up a stagecoach and escape with their loot over the Texas border. Hopalong Cassidy, the sheriff, has no jurisdiction in the other state, but he keeps track of the crooks by posing as a big cattle buyer. Meanwhile, his deputies, California and Johnny, take care of the home front.

California recognises one of the outlaws, but is promptly captured. Later, Hopalong and Johnny rescue him, and he informs them of a plan to rustle cattle. The three then get cracking, and before very long have a real set-to with Tom and his mob. Needless to say, the outcome is favourable to Hopalong.

Acting.—William Boyd, Andy Clyde and Jay Kirby continue their good work, as Hopalong, California and Johnny. Victor Jory is in his element as the villain, and Jan Christy is adequate in the only feminine rôle.

Production.—The plot is not of epic dimensions, but it, nevertheless, covers plenty of ground at a rousing pace and has a spectacular grand finale. Furthermore, its virile and colourful comprehensiveness is given additional amplification by its vigorous and versatile teamwork, good timing and superb scenic background. It's a worthy addition to a popular series.

Points of Appeal.—Virile story, robust acting, hectic pace, spectacular climax and star and series values.

Leather Burners

United Artists. American (U). Directed by Joseph E. Henabery. Featuring William Boyd, Andy Clyde and Jay Kirby. 6,051 feet. Release not fixed.

OUTDOOR comedy melodrama, a Hopalong Cassidy, describing a ding-dong battle with rustlers. The story is slightly more novel and comprehensive than usual, but happily its wide commitments and virile entanglements fail to impede its action. Well cast and played at a fast pace, both above and below ground—a deserted mine is the secret hideout of the villains—it measures well up to standard. Good Western support for family and industrial halls.

Story.—Hopalong Cassidy and his pal, California, come to the help of Johnny, their other pal, when he and neighbouring ranchers are losing cattle to rustlers. Sam Bucktoe, unscrupulous oldtimer, owns a derelict mine and uses it as a clearing house for stolen cattle. Dan Slack, Bucktoe's henchman, soon creates suspicion, and before long Hopalong is on their track. In the final dust-up the villains come to a sticky end and order is restored. Hopalong, California and Johnny then seek fresh pastures.

Acting.—William Boyd, Andy Clyde and Jay Kirby are adequate as Hopalong, California and Johnny, Shelley Spencer is a pleasing heroine, Bobby Larson registers in a small boy rôle, and Victor Jory and George Givot make a couple of good villains.

Production.—The story leaves nothing out or to the imagination, and the players and director leave nothing to chance. The result of enthusiastic and tireless co-operation is hearty Western entertainment. It will appeal both to youngsters and serial fans. Title and series values are its hallmark.

Points of Appeal.—Complicated, but hard-hitting plot, effective technical presentation, good timing and obvious selling angles.

Continued on page 27

"A Lady takes a Chance"

Jean ARTHUR...
John WAYNE

A LADY TAKES A CHANCE"

with

CHARLES WINNINGER
PHIL SILVERS

PRODUCED BY FRANK ROSS
DIRECTED BY WILLIAM SEITER

SCREEN PLAY BY ROBERT ARDREY · ORIGINAL ST

RKO RADIO PICTURES

A stroke of genius united Jean Arthur and John Wayne in a story that brilliantly serves to give them their greatest-ever screen roles . . . Here is joyous, carefree entertainment, teeming with excitement, filled with great comedy and delightful romance and CERTAIN of garnering heavy box-office totals wherever it is shown

RKO Radio
the attention of Exhibitors
draws to the most sensational
production of
1943.

BEHIND RISING

From The Pages of Life of
James R. Young's Startling Book

WITH

MARGO • TOM NEAL
J. CARROL NAISH
ROBERT RYAN
GLORIA HOLDEN

DON DOUGLAS • GEORGE GIVOT
ADELINE DEWALT • REYNOLDS
LEONARD STRONG

Directed by EDWARD DMYTRYK
Original Screen play by EMMET LAVERY

RKO RADIO

THE YEAR'S MOST TIMELY STORY

13
THE

THE LEOPARD MAN

RKO RADIO PICTURES

SHERWOOD TRADE SHOWS

BARRY LUPINO

in

"GARRISON FOLLIES"

preceded by

"THE SENTINEL ISLE"

(A Kinograph Short)

Tuesday, October 12,
at 11 a.m.

"SHEEPDOG OF THE HILLS"

featuring

DAVID FARRAR

PHILIP FRIEND

and the famous sheepdog

"MOSS"

Wednesday, October 13,
at 11 a.m.

at the

Gaumont British Private Theatre

Film House, Wardour Street, W.1.

★ ★ ★

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SHERWOOD FILMS LIMITED

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ntinued from page 14B

Colt Comrades

nited Artists. American (U). Directed by eslie Selander. Featuring William Boyd, dy Clyde and Jay Kirby. 6,080 feet. Release not fixed.

HOPALONG Cassidy Western, vigorously fashioned in circumstances that make a first rate example of its evergreen type. s story, which deals with the apprehension rustlers, gets away to a good start, and, hat's more, is still full of running at the nish. It also picks appropriate rôles for s versatile cast and unfolds against picresque scenery. Good outdoor support for e majority of halls.

Story.—Jobb Hardin, a vigilante leader, the secret head of a cattle-rustling syndite. He corners the only water available, lls it to his fellow ranchers at an exorbint price, raids their cattle before they can eet their dues and then forecloses.

Lin and Lucy Whitlock, brother and sister wners of a ranch, are Jobb's latest victims, ut. fortunately, Hopalong Cassidy and his o pals, California and Johnny, learn of eir plight before it is too late. They join rces with them, and partly by luck and rtly by sheer grit put paid to Jobb and s mob.

Acting.—William Boyd gives a good allound portrayal as Hopalong, Jay Kirby is exuberant Johnny and Andy Clyde akes the most of the comedy relief as alifornia. Gayle Lord is not a particularly ttractive heroine, but the support is well to standard.

Production.—The story, as the title neatly mplies, centres on the staunch comradeship those who establish and enforce law and der with the gun, but are themselves the ery antithesis of gunmen. and the many earty conflicts between the well-matched epresentatives of the law and the lawless turn leads to good all-round western fare.

Points of Appeal.—Clean, fast-moving tory, good comedy relief, rousing fights, icturesque scenery and star and series alues.

FOUR REISSUES

South Riding

Anglo-American. British (A). Directed by Victor Saville. Featuring Edna Best, Ralph Richardson and John Clements. 8,188 feet. Release not fixed.

A FILM of universal interest but with particular appeal to feminine patrons. A screen adaptation from Winifred Holtby's widely read novel, it has everything to warrant its reissue. A happily balanced story of Yorkshire's domestic life and local politics, screened with first-class acting, over the ordinary direction, against a background of excellently chosen scenes of England's countryside, superbly photographed.

First reviewed in the KINE. WEEKLY January 6, 1938, it was classed as "excellent popular entertainment," and there is every reason to expect its return to the screen to prove a very successful venture.

Saloon Bar

Ealing Distribution. British (A). Directed by Walter Forde. Featuring Gordon Harker, Elizabeth Allen and Mervyn Johns. 6,834 feet. Release not fixed.

MURDER mystery ingeniously mixed up with a spice of comedy, suspense and thrills, in which Gordon Harker, as the bookmaker with a large heart and a belief in the innocence of the convicted man, sets out to upset the verdict.

A chance clue in the shape of a treasury note starts the hunt and leads to the real culprit. Clever deduction and an able interrogation by amateur detective Joe Harris turns suspicion to certainty. The murderer meets his end while trying to make his getaway, and the film ends on a note of festivity when all the patrons of the saloon bar are invited to wet the head of the landlord's latest arrival, born during the excitement.

First reviewed in KINE. WEEKLY June 6, 1940.

The Charmer

Anglo-American. British (U). Directed by Lothar Mendes. Featuring Eric Portman, Charles Farrell and Marie Tempest. 4,468 feet. Release not fixed.

INGENUOUS romantic melodrama, first reviewed in the KINE. of February 18, 1937, and released by United Artists under the title "Moonlight Sonata." The original featured Paderewski, the famous Polish pianist, and was given the benefit of the doubt in our summing up, in spite of the trite story, on his superb playing. The film has since been drastically cut—the Paderewski sequences have been completely eliminated—and turned into an Eric Portman vehicle. Unhappily, the truncated, as well as banal, tale offers Paderewski's successor to the billing little chance to measure up to his best. In other words, "Moonlight Sonata,", or to give it its new title, "The Charmer," is a "Hamlet" without the Prince, or to simplify the analogy, a Nervo without Knox. At that we'll leave it!

Dreams Come True

British Australasian. British (A). Directed by Richard Denham. Featuring Frances Day, Nelson Keyes and Hugh Wakefield. 6,500 feet. Release not fixed.

BRIGHTLY staged British comedy musical, smoothly adapted from Franz Lehar's particularly tuneful operetta, "Clo-Clo," describing the gay, if chequered, courtship of a highborn young man and a ravishing stage singer. Originally handled by Reunion and reviewed in the KINE. of October 22, 1936, it retains much of its initial piquancy, and features at least one big star. Its welcome escape from war, to say nothing of its good tunes and staging, neutral status, obvious selling angles and handy footage, make it an acceptable supporting proposition for the smaller suburban and provincial halls.

ANNA STEN

"Girl from Leningrad"

Production has begun on "The irl from Leningrad," a story of e Russian volunteer nurses in e front line.

Starring in the film are Russian-orn Anna Sten and Kent Smith, ho has flashed to stardom in cent months. In the supporting ast are Alexander Granach, Paul uilfoyle, Mimi Forsythe, Manart ippen, Lynn Sharland, Katherine rye, Kane Richmond, Jack ardner, Anna Marie Stewart, arcia Lenack, Leo Peters and orothy Gray. The film is being irected by Fedor Ozep, famous ussian-born director who made ms in Russia, Germany, France nd England before coming to merica. The picture is a Gregor abinovitch production, with Miss ten's husband, Eugene Frenke, as ssociate producer. It will be le sed by United Artists.

The producing company has ecured 500,000 feet of actual battle cenes photographed at the front nes by Russian cameramen. This attle film will be used in the picre for the battle scenes.

Featured in Monday's British Movietone ue were captured German films of the mbing of Rome, surrender scenes and alian upheavals. These included vivid ictures of the amazing scenes of jubiation of the Italian civil population llowing Mussolini's downfall and aly's surrender.

Continued from page 3

Trade Planning

BASIS SOUGHT FOR CORPORATE ACTION

J. Arthur Rank has told Odeon shareholders of his desire to see the prestige of British films increased in overseas countries, and that he would not wish to see that prestige diminished by inaccurate attribution.

This is a point in our planning which deserves to be closely watched. Can we afford to snatch at an immediate pecuniary advantage on special films at the expense of loss of prestige which has to be slowly built up?

One can leave aside the planning on picture production which every producing company has to undertake, that of considering what market a film may be likely to enjoy in three months, six months or a year from the moment when the rough story is first considered. That must happen—or should happen with every production.

The Shorts Problem

But what about shorts? When the war ceases and Government-sponsored films come to an end—or presumably so—how will our producers of short films obtain their market. Will those companies who have been turning out effective and entertaining documentaries and interest films find themselves still in competition with film units financed by Government Departments, with the added disadvantage of screen time being no longer assured. Are such people to return to the circumstances of the pre-war days when distributors took such films at a bargain basement price as a favour to producers?

Opposing Policies

It is in the distribution and exhibition sides of the Industry within this country that planning seems less clear and as a matter of fact, less important. Renters will plan, as in the past, to obtain bigger rentals, exhibitors will endeavour—they can hardly plan—to resist increases in rentals.

The C.E.A. Planning Committee appears to have very little to plan. It can make submissions to Government Departments, but as a rule such Departments do not interfere with retail Trade except during times of stress, such as the present to fix maximum prices which are not to be exceeded.

Even in such matters as the disposal of projection equipment by the Government, all that exhibitors could do would be to form a buying association to obtain part-used apparatus at as cheap a price as possible and instal it in kinemas as promptly as possible—and that is not so much planning as it is thought of now, as business acumen displayed in co-operative effort.

Kinema Erection

Building of kinemas may be schemed by individual exhibitors or circuits, but the only planning which can be seen at the moment is the Government's plan—not yet expressed in so many terms—to veto building of anything beyond dwelling-houses and factory conversion, at least for a term of years.

Overseas Shop Windows

With regard to activities overseas or the acquisition of theatres, a hint in the KINE. of September 9 regarding requisition of overseas shop windows by J. Arthur Rank is proved an accurate indicator, as he has now definitely stated that his company is contemplating the acquisition of theatres in certain Continental capitals. This is all part of the big planning which Mr. Rank has shown ever since he became associated with this Industry, and it is this sort of planning which will enhance British film prestige.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

Retford S.O.

S.O. was inaugurated at the Majestic, Retford, Notts, by the Mayor of Retford (Coun. E. E. Sutton) following the decision of the owners, Midland Empire Theatres, Ltd., to have S.O. following representations from military and air authorities and to meet the large public demand. Parents were asked not to bring children under 16 for the Sunday shows, which begin at 6 p.m.

The whole of the opening night takings were given to the Mayor for charitable purposes.

DUELLING AT DAWN

Carla Lehmann, heroine of George King's topical drama CANDLE-LIGHT IN ALGERIA

Br. National News

Fred Zelnik, with Maclean Rogers directing, is on his second week on British National's "Heaven is Round the Corner," a romantic comedy drama with music. So far the cast includes Leni Lynn, Will Fyffe, Austin Trevor, Leslie Perrins, Peter Glenville, Barbara Couper, Barbara Waring, Marcel de Haes, Toni Edgar Bruce, Magda Kun, Elsa Tee, Neville Brook, Paul Bonifas and Susie Marquis.

Jessie Matthews is the only one cast for "The Mouse," a screen version of the novel "The Mouse Who Wouldn't Play Ball," and John Harlow's first directional effort for British National. Wallace Orton is producing. Although production does not start until the Zelnik production comes off the floor, casting is due to start almost right away.

The Hiscotts, Elizabeth and Leslie, have completed exteriors for a subject tentatively called "Heritage," for which interiors will be filmed later in the year.

"Battle for Music," Strand's feature of the London Philharmonic Orchestra, "The Shipbuilders," from George Blake's novel, and Oswald Mitchell's new Lucan and McShane comedy, "Old Mother Riley Overseas" are all in the cutting stage.

Farcical Drama at Islington

IN a woodland setting at Islington where Val Guest is now on the last lap with the direction of the Gainsborough comedy, "Give us the Moon," with Maurice Osrter in charge of production and Edward Black producing, a strange duel has been fought this week. Roland Culver has been philandering with suburban wives in order to test the reactions of their husbands for a thesis on jealousy and finally is challenged to a duel by John Salew, a husband. Under the protection of a post-war act legalising duelling in this country they meet at dawn on Hampstead Heath. Both are reluctant to fight, but are spurred on by the sensation girls, with Eliot Makeham, a Russian general steeped in the tradition of the old règime, providing the pistols and the advice. While the antagonists are shivering with cold and fear, the duel rapidly turns into a farce with both trying to settle the argument without fighting, and only their bloodthirsty friends still demanding a duel.

Remaining scenes of "Give Us the Moon" still to be shot include a love scene between Margaret Lockwood and Peter Graves on top of a haystack, and two days' work in Culver's room the night before the duel.

Realism in "The Way Ahead"

One of the most interesting shots of the week in Two Cities "The Way Ahead" was a particularly low-angle "take" by Guy Green, who, with his assistants, lay completely flat on the studio floor, with the camera standing in a puddle of perfectly real and sticky mud. They were shooting the figures of James Donald, Stanley Holloway and Jimmy Hanley, as they crawl on the last lap of an assault course.

Another scene was a N.A.A.F.I. mobile canteen, and there was an exciting sequence in the "wheelhouse" of the troopship when the vessel is struck by a torpedo.

A new member to the cast last week was Peter Ustinov, who, with Eric Ambler, is the author of "The Way Ahead." He takes the part of a Mediterranean café proprietor whose wife is acted by another newcomer to the cast, Alexandra Mikellatos.

Cathleen Nesbit, Rosamund John and Sophie Stewart in a scene from the Two Cities' film THE LAMP STILL BURNS, supervised by Leslie Howard and directed by Maurice Elvey

RAILWAY SCENES AT EALING

On Monday, a river bank scene built up in the studios figured in Michael Balcon's problem drama, "The Half-way House," which Basil Dearden is directing at Ealing. The artistes featured in the scene were Tom Walls and Sally Ann Howes.

Sally again appeared in a touching sequence in a railway carriage with Richard Bird playing her father, with whom she is discussing "eternal triangles." He attempts to dodge the issue, but Sally is determined to do something to prevent her parents' marriage going on the rocks.

More location scenes were shot at Chertsey on Friday. Next week the unit leaves for Wales for exteriors.

Signed for New Pathe Pictures

It is announced that the following artistes have been engaged for issues of Pathé Pictorial:—

Mr. Jetsam (Malcolm McEachern); Peggy Desmond, brilliant B.B.C. pianist; Jack Simpson and his Band, well-known radio turn; Bennett and Williams, a popular comedy pair; David Davies, well-known character singer; Ernie Dillon, the "bouncing" expert on the trampolini; Harry Hemsley, famous child impersonator; Two Leslies, stage and radio stars; Robert Wilson, popular Scottish tenor; Carl Carlisle, the clever impersonator.

Leslie Arliss, directing Stewart Granger in scenes for Gainsborough's "Love Story" in Cornwall, will be joined this week by Margaret Lockwood, Patricia Roc and Tom Walls.

Thrills in Air-Sea Rescues

Sound stage 3a at Ealing h been transformed to an Atlan seascape for the highspot of t current week's shooting on Micha Balcon's film of Richard Hillary air-sea rescue story, "For Tho in Peril," which Charles Crich is directing at Ealing Studios.

A sunken tank in the centre the floor provides the "sea." clouded background is set behi it. A dinghy containing three m is tossed about on waves creat by machinery operated from t side. The three men are Robe Wyndham, John Batten a William Rodwell. As they there, exhausted from an orde that has included being shot do and drifting for hours, hu clouds of fog billow over the wat and fill the stage with white, thi clouds.

Further work included scenes an R.A.F. Group headquarters, which R.A.F. personnel a W.A.A.F.s took part. Next we the unit will be leaving for t coast again for further scenes air-sea rescue launches.

TANKS GET THE "BIRD"

"The Tawny Pipit"

Directors Bernard Miles a Charles Saunders, togethe wi the unit engaged on the Two Citi Bernard Miles production, "T Tawny Pipit" were busy last we on outdoor shots on the lot at D ham and near by.

These included the first of t "tank" sequences, in which see Rosamund John halting squadron at exercise to save nest of the rare "Tawny Pipit Shooting was supervised by C tain Ralph, of the Tank Cor Sharp commands rang out as huge monster of war came to halt. Up popped a burly sergea from the turret to be question on his ornithological knowled The sergeant had certainly ne heard of such a bird as the "Taw Pipit." The Army, however, cludes all kinds of folk, and a b fancier was found.

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Marlborough" o be ilmed

WO CITIES' SCOOP

WO CITIES FILMS, LTD., has been granted the world film hts of "Marlborough—His Life l Times" by Winston Churchill. he film will be produced at nham and released by General n Distributors, Ltd.

RKO-RADIO'S PROGRESS

ast week the shooting on RKO-dio's "Epitaph for a Spy" at nham concentrated on the two nposite sets of the Hotel Reserve l the bedroom of Vadassy, the ng doctor, a rôle played by nes Mason. From to-day the it moved from Vadassy's room k to the Hotel Reserve, where e again the majority of the cast l be used on interior sequences. is expected that the action will played against this background several days. Lucie Mann-im, Julian Mitchell, as well as er members of the cast, will n James Mason, Clare Hamilton, rbert Lom, Raymond Lovell and rtin Miller in these scenes ich Lance Comfort and Max eene are co-directing. Victor nbury is producing.

Historic "Henry V" Sequences

The beginning of the week saw completion of the Harfleur d bivouac sequences of Two ies' Technicolor film, "Henry ." In the latter sequence Esmond ight as Fluellen delivers his mous speech "Tell you the ke . . .," John Laurie is Jamy, e Scotsman, Michael Shepley ays Gower and Niall McGinnis MacMorris, the Irishman, in scene in which Shakespeare opled his canvas with every ment in our race.

Shooting switched during the tter part of the week to a wider sta of the English camp on ispin's Day.

EALING COMEDY AT STONEHENGE

The first shots of Michael alcon's "Fiddlers Three"—taken location—showed Tommy and s new screen partner, Sonnie ale, in comedy scenes on a ndem in Stonehenge.

The story is all about two sailors Trinder and Hale) and a Wren ho gets "pixilated" among the nolithsand are whisked back to ncient Rome. Francis L. Sullivan, rch-villain of British films, plays ero with Frances Day as wife oppœa. The Wren is played by new film discovery of Balcon's— -year-old Diana Decker.

The unit is as follows:—

Director, Harry Watt; associate producer, Robert Hamer; cameraman, Wilkie Cooper; operator, Jack Parker; assistant director, Bluey Hill; unit manager, Ronnie Brantford; continuity, Daphne Heathcoat; art director, Duncan Sutherland.

Lord Mottistone and J. Arthur Rank visited THE WAY AHEAD unit last week and were welcomed by F. del Giudice, managing director of Two Cities

CONSISTENCY IN THE LAB.

B.K.S. Paper

Malcolm V. Hoare, of the Regent Street Polytechnic School of Kinematography opens the 1943-44 session of the British Kinematograph Society on October 15 in the G.-B. Theatre, Film House, Wardour Street, W.1, with a talk on Consistency in the Laboratory.

Mr. Hoare's paper will discuss the methods by which consistency is maintained, first, in co-operation with the cameraman, from scene to scene of the negative, and subsequently from copy to copy of the positive. Systems of control of developer and printer will be described.

"Any Questions, Please?"

For the November meeting of the society's "B.K.S. Brains Trust," consisting of experts from various sections of the Industry, with Leslie Mitchell as question-master, will be prepared to answer questions on any aspect of kinematography. The picturegoer will also be represented.

This meeting will provide a unique opportunity for securing collective views on trends and developments in the Industry. Questions on any appropriate subject are invited, and should be sent to R. H. Cricks, organising secretary, not later than October 15, or may be handed in at the meeting on that day. Questions from non-members are welcomed.

Light refreshments will be served from 5.45 p.m. on October 15.

KING'S CONTRACT WITH NATIONAL

Terms have been agreed as a result of which Harold King will continue as sound supervisor to National Studios for three years and three months. Harold King joined British Lion when the company started production at Beaconsfield and was in charge of sound for ten years, having to deal with some of the earliest musicals made in this country, a type of feature in which British Lion specialised, but which, from the sound man's viewpoint presented many new problems.

HAROLD KING

Later he joined Rock Studios and has been in charge of sound for all British National subjects made there. He also supervised sound on the dubbing of a number of Russian subjects handled by Anglo-American.

When National Studios took over Rock, King agreed to remain till the expiration of his agreement which has now been renewed. Harold King is a brother of director George King and brother-in-law of the late Edgar Wallace.

United Nations in Vera Lynn Film

The first impression of recent shooting on the new Vera Lynn film which Ben Henry is producing at Teddington, was that director Walter Forde had assembled the United Nations before the cameras. The set represented a Services club for the United Nations Forces, Forde bringing a real cosmopolitan atmosphere to the scene by engaging the appropriate nationals from the representative nations.

Whilst out on location, shooting exterior scenes for "Music in the Night" the unit descended on the little village of Chilworth, Surrey, where the action called for a sequence on the village station, where sixteen girls, headed by Vera Lynn, clad in flimsy skirts or short cycling pants, with bicycles, had to race up the platform and deposit their bikes in the guards van

A.C.T. Presidency

The General Council having considered the situation arising from the withdrawal by Anthony Asquith at the last general meeting of his nomination for President, has decided to leave the post vacant until the next annual general meeting. Meanwhile, the vice-presidents will share the duties of president.

Gainsborough's New Scenario Editor

BROCK WILLIAMS

THE appointment of Brock Williams as Scenario Editor to Gainsborough Pictures is announced by Maurice Ostrer, chief in charge of production.

Prolific stage and screen writer, Brock Williams is a Truro man and served as a reporter on the "Cornwall County News," 1911-14. After the war he wrote revue sketches, stage material for Billy Carlyle and Hilda Mundy, six stage plays and, in 1929, entered the film Industry, writing for Gordon Bostock at Elstree. His foresightedness, despite certain Trade derision at the "future" of talkies, made him switch his writing ability from stage to screen. His initial screenplay was "His First Car," starring George Clark.

During the early 'thirties he wrote comedy scripts for Herbert Mundin. His screen plays gave Ida Lupino, Elizabeth Allen, Jane Baxter, Heather Angel and Binnie Barnes their first screen rôles. In 1932 he joined Warner Brothers as writer, spending a year in Hollywood on their staff and returning to an executive post under Irving Asher at Teddington. With Asher in 1938 he went to Denham to write "Q Planes" for Columbia British, in association with Arthur Wimperis and Jack Whittingham. For British National in 1939 he wrote the script of the successful thriller "Contraband."

Since the war he has combined writing, scenario editing and producing at Warner Brothers in association with "Doc" Solomon, being responsible for "George and Margaret," "His Brother's Keeper"—which gave Clifford Evans screen recognition—"The Prime Minister," "Atlantic Ferry," "This Was Paris," "The Dark Tower" and "The Night Invader."

F./O. James Hill, of the R.A.F. film unit, who is reported missing, was formerly with Nettlefold and latterly assistant director with Paul Rotha.

ARMED THIEVES' £300 HAUL

Manager Bound and Gagged

Two men bound and gagged J. W. Trenery, aged 49, the manager of the Capitol, London Road, Forest Hill, on Sunday evening and got away with about £300 in notes and silver.

The men, wearing white handkerchiefs over the lower part of their faces, entered the manager's office and produced revolvers.

They then bound and gagged the manager and helped themselves to the contents of the safe.

Mr. Trenery, still bound, struggled to the door. An attendant outside heard him banging with the chair back on the door and opened it.

Scottish News

PICTURE HOUSE VALUATION APPEAL FAILS

£1,500 Increase

AN appeal against an increase in the assessable rental of The Playhouse, belonging to George Green, Ltd., was dismissed on Friday, October 1, by the Glasgow Burgh Valuation Appeal Court, which adopted the City Assessor's figure of £5,500, as against the firm's suggested valuation of £4,000. Appellants asked for a stated case.

As the result of a general revaluation of places of amusement in the city, intimation was given of a large number of appeals. There were 103 appeals on the agenda, but 12 of these had already been adjusted, one was withdrawn, and one was continued.

At the opening of the proceedings it was agreed that the case of The Playhouse should be dealt with first, and that all the others should be adjourned to a later date, with a view, if possible, to adjustment in accordance with the Court's decision.

Increased Drawings

Herbert J. Green, called by Sir David King Murray, K.C., the Solicitor-General for Scotland, said his firm operated 14 picture houses in Scotland, of which five were in Glasgow, among them The Playhouse.

In 1935-36 the Assessor in Glasgow made a revaluation of all the picture houses. At that time the valuation of The Playhouse was £4,500. The Assessor wanted to make it £5,000, but the case was taken to the Appeal Court in Edinburgh, and it was then fixed at £4,500. It remained at that figure until 1939-40, when, by agreement, the Assessor reduced the valuation to £4,000. The Assessor now proposed to put it up to £5,500, the reason, witness understood, being that there had been increased attendances and drawings.

In the later war years there had been an increase in the average drawings, which he partly attributed to the large growth of the floating population in Glasgow. That, however, was a temporary phase. In any case, such profits as they got were levelled down because of the Excess Profits Tax.

Mr. Green said the Playhouse had a seating capacity of 4,346, net prices ranging from 8½d. to 2s. 6d., and a full house yielding £253 3s. 5d.

In 1935 a full house represented £190 5s.

Mr. Green produced a graph showing prominent peaks were near New Year and exceptionally high points in August, 1940, and the autumn of 1942, when "Gone With the Wind" had runs of nine and seven weeks respectively.

This period was abnormal, and he did not expect anything like it again in 20 years.

He admitted that apart from this exceptional run, business during the later stages of the war had been much increased from pre-war days, owing mainly to an increased floating population, higher workers' earnings, and curtailment of other forms of amusement, such as dog racing and football

Football Less Popular

"There is not the same enthusiasm for football because the teams are not so good now," he declared.

After emphasising the falling-off in film production, he said that the 1935 wage bill of £108 a week had risen to something like £178.

"The kinema business is not all the gold-mine that some people like to think," added Mr. Green, who pointed out that vandalism was costing owners £30,000 a year.

At periods since the last war his firm had been losing £300 weekly, and had closed 11 kinemas.

In reply to J. L. Clyde, K.C. for the Assessor, witness expressed the view that after the war people would not go to picture houses in the numbers that were now going.

Mr. Clyde: Does the kinema Trade consider that there is a gloomy future ahead for it in the period immediately after the Armistice?

Witness answered in the affirmative.

Future of Kinema Trade

Mr. J. Cassels Pinkerton, City Assessor, said that as regarded attendances in picture houses, he found they were greater now than in 1935 and that drawings, in such cases as he had seen them, showed very large increases—in some instances almost fantastic. There was a substantial demand for picture-house property by combines.

Mr. Clyde: Then it would appear that the kinema Trade is not looking at the future gloomily?

Witness said there had undoubtedly been a great boom in picture-house business, due to increased prosperity in the city. He had no direct evidence as to what a tenant would pay for a lease, but he had evidence that people were prepared to pay a sum of almost £500,000 to purchase a picture house in the centre of the city. It was reasonable to assume that they would not pay that money merely to take a share in a boom that was going to disappear in a year or two.

Scientific Films in Edinburgh

A series of scientific films, shown in the Caley Picture House, Edinburgh, on Sunday, under the joint auspices of the British Council and Edinburgh Film Guild, is expected to result in the formation of an Edinburgh Scientific Film Society. Glasgow, Aberdeen, and other Scottish cities and towns have such a society, but not Edinburgh, though it is such an important centre of scientific and technical education.

British and Russian films were shown, the chief British film being "Surgery in Chest Diseases," showing a difficult operation for cancer of the lungs; and the Russian films, including a record of experiments in the revival of organisms.

The vice-chairman of the committee responsible for raising nearly £3,000 for the hospital fund at Fleetwood is Jack Leeswood-Jones, kinema proprietor, who has done much for local organisations since he came to the coast.

Continued from page 3.

Odeon May Expand in Freed Europe

J. ARTHUR RANK OUTLINES FUTURE POLICY AT HOME AND ABROAD

"But we must see to it that we make films that audiences want to see, and so organise their distribution that audiences are given the chance of seeing them. If we fail in this we shall not be able to offer to those employed in the making, either continuity of employment or a fair reward for their work."

Collaboration with U.S.

Mr. Rank believes that collaboration between the British and American film industries is possible.

"I believe," he asserts, "that so far as the United States is concerned, our American friends are willing to collaborate with us, realising that if the two great English-speaking nations are to go forward in friendship, an exchange of films can make an important contribution of mutual understanding."

No Monopoly

Referring to his acquisitions at home, Mr. Rank states, "The last thing that I want to see in this Industry is any one company so powerful that free and fair competition ceases to operate as an incentive to maximum effort.

"But I do want to see a sound British Industry so firmly established that we can be proud to have played a part in its building, and young men and women, when leaving school or university, will seek places in our ranks with the knowledge that they will have as good a chance of making a serious contribution to our national life as any of their friends who make their livelihood in industries with longer histories.

But—

"And I do want to see your company maintained in its proud position as one of the leading exhibitors, with, if practicable, a modern theatre in all the major cities of this country.

"It is with this in view that we have during the year extended our interests by the purchase of additional theatres."

During the year Odeon has acquired 26 additional theatre properties. As the Board of Trade has called a halt to fresh negotiations, it would appear, in view of Mr. Rank's statements, that the company is contemplating a big post-war building campaign.

Staff Welfare

Further information about the new arrangements for the welfare of the staff is also given by Mr. Rank, together with a tribute to their work.

The war bonus has been increased, while the new pension scheme is to cover theatre managers and manageresses, including relief managers and house managers, chief projectionists, organists, café manageresses, head office and administrative staff. It will ensure a reasonable pension in relation to their salary for males at the age of 65 and females at the age of 60, coupled with a life assurance benefit.

Provident Scheme Extension

"We are," adds Mr. Rank, "also exploring the possibility of extending the scheme to other grades of staff, but in the meantime these other grades have the benefit of the 'Odeon National Savings Provident Scheme,' with which we have coupled a death benefit.

"The objects of the Odeon Managers' Association are to give the managers free opportunity of meeting on their own from time to time, discussing their difficulties and then placing such difficulties before the managing directors, so that problems may be discussed from the point of view of the management and the managers, to improve, wherever possible, the working conditions of the staff and the smooth operation of the company."

Optimism in the Future

The current year is likely to provide many problems and difficulties, but Mr. Rank feels that "We may look forward to the future with every hope of improving and increasing the success of the organisation." He added that the joint managing directors, F. S. Bate and John Davis, are maintaining the high standard which they set themselves during their first year of office, and have before them a fine line-up of films so far for the coming year.

M-G-M's SPATE OF COLOUR

Nine Pictures Scheduled

Biggest season for colour pictures in Metro-Goldwyn-Mayer's history is getting under way.

Four Technicolor pictures are in production or being edited, with at least five others planned for the near future. They include "Thousands Cheer," "Best Foot Forward," "America" and "Broadway Rhythm."

Pictures scheduled for early production are "Mr. Co-Ed." "Kismet," "National Velvet," "Quo Vadis," and "Tale of Two Sisters."

This is by far the greatest number of colour pictures on a current production schedule at M-G-M.

Musicals, dramas and service pictures are included, the use of colour not being confined to any one type of production.

Children and "A" Films

Smethwick Watch Committee has considered a complaint made at a recent meeting of the council in regard to the practice of children soliciting the aid of adult persons to secure admission to film exhibitions including category "A" features.

It has decided to request exhibitors to draw the attention of the public, by means of notices displayed at the kinema entrances and on the screens, to the fact that it is unlawful for adults who secure the admission of children who do not remain in their personal charge throughout the performance.

Highland Film Premiere

Ross-shire audiences this week had the privilege of being the first to see the locally-made film "Before the Raid" (M-G-M) at the Picture House, Tain, which W. Tucker is manager.

The first performance was attended by Provost Fraser and the Town Council of Tain. Also present were many of the Norwegian troops who had been lent by the Norwegian Government for the making of the film. The story portrays the fight of the Norwegian people against Nazi slavery.

IMPORTANT 20th-FOX TRADE SHOW TRIO

"Holy Matrimony," "Claudia," and "Wintertime"

TRADE show dates for three of 20th Century-Fox's most important productions—"Holy Matrimony," "Claudia," and "Wintertime"—in each of which are lined up all the ingredients which make for box-office success are announced by R. Sutton Dawes, Director of Sales.

Two of these pictures have the dded power of being picturisa- ons of famous literary properties. Details of these screenings are as llows:

Tuesday, October 12, **Holy Matri- ony,"** with Monty Woolley and racie Fields.

Wednesday, October 13, **Claudia,** th Robert Young and Dorothy cGuire.

Thursday, October 14, **Winter- me,"** Sonja Henie.

All the witty, delightfully con- ived situations, the finely drawn aracters of Arnold Bennet's pular novel, "Buried Alive," ve been brought to the screen "Holy Matrimony," which is sed on this evergreen story.

A notable feature is the teaming the first time of gruff, be- hiskered Monty Woolley with ncashire comedienne Gracie elds, which presents exhibitors th a grand new entertainment mbination.

Monty Woolley is a famous nglish painter, who, to escape e penalties of fame, adopts the me and the life of his recently ceased valet. His impersonation ings him a bride—in the person Gracie Fields—for whom, to his nazed surprise, his valet has plied to a matrimonial agency. onty, however, finds that mar- ge in his suburban Eden is uch more fun than he ever agined it could be. He returns his painting, and his married te is pure bliss—until his valet's al wife with four manly sons pear on the scene—when it is en- ngered by the discovery of his e identity. The hilarious max, which is claimed as the nniest ever brought to the reen, comes in a side-splitting urt-room scene which attempts establish the real name of the ff, roguish artist.

Others in the cast of "Holy atrimony," which was directed John Stahl, include Laird egar, Una O'Connor, Alan Mow- ay, Melville Cooper, Franklin ngborn and Eric Blore.

ge Hit Filmed

Claudia" is the film version of Rose nken's celebrated play, which is now its second year in London and intro- es to the screen a vibrant new per- ality in Dorothy McGuire, who plays title role, which she created on the w York stage.

obert Young plays Claudia's husband, Ina Claire as the mother-in-law.

Claudia" is a love story which, it claimed, will tug at the heartstrings, ght young and old and bring the nen in particular pouring into the atres when the film is shown. The p, emotional appeal of the story gles tears and laughter, gay romance gripping drama. It concerns Claudia her husband during the first joyous ths of married life. Claudia is a de- tfully innocent, impulsive child who been sheltered since birth from the ities of life. Her husband is an understanding young architect who realises that Claudia will be hurt by life if she does not grow into a woman, and tries to teach her the responsibilities of a wife and a sane, realistic outlook on life. However, it takes the discovery that her mother, for whom Claudia has a slavish attachment, is doomed to die from an incurable disease, to turn her into the woman he hoped she would one day be.

Reginald Gardiner plays the rôle of the English author on whom Claudia lightheartedly experiments with her sex-appeal, which her husband has always said she's lacked, whilst others in the cast include Olga Baclanova, Jean Howard, Frank Tweddell and Elsa Janssen. Edmund Goulding directed.

Lavish Sonja Vehicle

In "Wintertime" the studios have produced the most lavish Sonja Henie vehicle yet conceived, for not only has the film the most spectacularly staged production numbers, but it has the greatest cast of star talent yet assembled for one of her pictures.

In addition to Sonja Henie, who for the first time dances as well as skates, "Wintertime" features Jack Oakie, Cesar Romero, Carole Landis, S. Z. Sahall, and Cornel Wilde, with the matchless melodies of Woody Herman and his Band to top it off.

Gracie Fields and Monty Woolley in a scene from HOLY MATRIMONY (20th-Fox)

Set against the glittering splendour of a Canadian winter, the story has an enterprising young hotel owner trying, through the help of his over-optimistic partner, to bring in a Norwegian millionaire and his attractive niece to enhance the reputation of his resort. And that starts things moving. Sonja Henie as the beautiful niece falls for the owner and agrees to do her best to advance the hotel's good name. Romero is out to cut in on the romance, while Carole Landis is after Cesar and Jack Oakie does his best to sort out the complications.

Sonja Henie's new skating routines have been staged in lavish settings. Woody Herman and his Band handle the musical numbers of the film, John Brahm directed.

3,400 CINEMAS
with
3,451,200 SEATS
contributed over
£14,300
to CINEMA DAY last year

• If every cinema gave its two-thirds of a penny on its licensed seating capacity this year, the C.T.B.F. would receive nearly

£20,000

DON'T BE
AMONG THE MISSING
ON
OCTOBER 18

G.-B. JUNIOR CLUB LAUNCHED

"Tommy Handley No. 1 Member"

The Gaumont-British Junior Club was successfully launched on Saturday, September 18, at the Gaumont, Rose Hill, before an enthusiastic audience of more than 1,300 children. As early as 6 a.m. the first excited band of youngsters took their places in the queue, and by 7 a.m. more than 200 were cheerfully facing a two-hour wait to make sure of a place.

Uncle Tommy Handley had consented to be made Honorary Member No. 1, and was duly initiated on the stage before an audience yelling their approval. Councillor Wells, J.P., Chairman of the Carshalton Urban District Council, gave the club its civic blessing, and Uncle Tommy Handley followed to lead his fellow club members in the singing of the club song.

Southan Morris Acquires Emery Kinema

J.F. Emery Film Circuit, of Manchester, have disposed of their interest in the lease of the Roxy, Birkenhead — a 760-seater — to Southan Morris (S. M. Super Cinemas, Ltd.). The change-over took place on Monday, October 4.

The Roxy was one of the outposts of the Emery circuit which is interested in groups of theatres mainly in the Manchester and Sheffield areas, but tends to develop in the London district. This kinema was the only Emery holding on Merseyside. On the other hand, Southan Morris has about 25 kinemas in that territory and about half of them are on the Cheshire side of the Mersey, many of them in Birkenhead.

Following satisfactory reports by the Sanitary Inspector, the N.F.S. and the Police, the Dover Town Council has renewed the kinematograph licences of the Regent, Plaza and Granada kinemas, Dover. The licence of the Royal Hippodrome was also renewed, with the comment that the sanitary accommodation was "by no means modern."

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TRADE SHOW OFFERS—SEPT., 1943

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*Adventures of Tartu...	M-G-M ...	103 min.	A	9,286 ft.	Robert Donat, Valerie Hobson	Excellent popular booking. Nothing to harm juveniles	Sept. 16, 1943	Nov. 15, 1943
Alaska Highway	Paramount ...	67 min.	U	6,079 ft.	Richard Arlen, Jean Parker ...	Second for the unsophisticated. Safe for youngsters	Sept. 2, 1943	Not Fixed
Battle of Britain ...	United Artists	45 min.	U	4,729 ft.		Excellent booking	Sept. 23, 1943	Oct. 11, 1943
Black Raven, The ...	Pathe	61 min.	A	5,507 ft.	George Zucco, Wanda McKay	Reliable shocker for the sticks. Hardly for youngsters	Sept. 23, 19 3	Nov. 8, 1943
Dawn on the Great Divide	Pathe	66 min.	U	5,951 ft.	Buck Jones, Mona Barrie ...	Very good popular booking. Great for the family	Sept. 23, 1943	Not Fixed
Fired Wife	G.F.D. (Universal)	73 min.	A	6,578 ft.	Robert Paige, Diana Barrymore	Acceptable light booking for all classes. Nothing to harm youngsters	Sept. 9, 1943	Nov. 27, 1943
Gentle Gangster, A ...	British Lion ...	57 min.	U	5,152 ft.	Barton MacLane, Molly Lamont	Fair average programmer. Safe for the family...	Sept. 2, 1943	Not Fixed
Gentleman Jim	Warner ...	103 min.	U	9,383 ft.	Errol Flynn, Alexis Smith ...	Excellent popular booking. Nothing to harm youngsters	Sept. 16, 1943	Nov. 8, 1943
Ghosts in the Night ...	Pathe	65 min.	U	5,828 ft.	East Side Kids, Bela Lugosi ...	Good title and star proposition for the industrial element and youngsters	Sept. 23, 1943	Not Fixed
Guerillas and Heroes ...	Anglo-American	65 min.	A	6,000 ft.	C. Abdulov, A. Zuyeva... ...	Quite good general booking...	Sept. 23, 1943	Not Fixed
Heart of the Golden West	British Lion ...	64 min.	U	5,885 ft.	Roy Rogers, Smiley Burnette...	Capital Western for the masses, family and kids ...	Sept. 16, 1943	Not Fixed
I Escaped from the Gestapo	Pathe	74 min.	A	6,747 ft.	Dean Jagger, John Carradine...	Very good general booking. Should not harm youngsters	Sept. 16, 1943	Not Fixed
Larceny With Music ...	G.F.D. (Universal)	64 min.	U	5,764 ft.	Allan Jones, Kitty Carlisle ...	Good support for the masses. Nothing to harm youngsters	Sept. 9, 1943	Not Fixed
*Millions Like Us ...	G.F.D.... ...	103 min.	U	8,281 ft.	Eric Portman, Patricia Roc ...	Good title and star booking. Will appeal to the family	Sept. 30, 1943	Nov. 15, 1943
Miracle of Morgan's Creek	Paramount ...	98 min.	A	8,822 ft.	Eddie Bracken, Betty Hutton	Excellent light booking. Hardly suitable for youngsters	Sept. 30, 1943	Dec. 6, 1943
Mister Big...	G.F.D. (Universal)	74 min.	U	6,644 ft.	Donald O'Connor, Gloria Jeans	Very good light booking for all classes. Great for the family	Sept. 30, 1943	Oct. 25, 1943
*Night Invader ...	Warner ...	81 min.	U	7,328 ft.	Anne Crawford, David Farrar...	Capital British programmer. Should appeal to the younger element	Sept. 16, 1943	Dec. 13, 1943
Now Voyager	Warner ...	116 min.	A	10,562 ft.	Bette Davis, Paul Henried ...	Excellent general booking. Hardly suitable for youngsters	Sept. 16, 1943	Jan. 3, 194
Purple V, The	British Lion ...	58 min.	A	5,219 ft.	John Archer, Mary McLeod ...	Sound popular "programmer." Nothing to harm juveniles	Sept. 16, 1943	Not Fixed
Romance of the Rockies	New Realm ...	52 min.	U	4,801 ft.	Tom Keene, Beryl Wallace ...	Acceptable outdoor offering. Mainly for juveniles.	Sept. 2, 1943	Floating
Sarong Girl	Pathe	62 min.	U	6,540 ft.	Ann Corio, Tim Ryan	Comedy second mainly for the sticks. Hardly suitable for youngsters	Sept. 30, 1943	Not Fixed
Shantytown	British Lion ...	66 min.	U	5,971 ft.	Mary Lee, John Archer	Acceptable "programmer" for the industrials and family. Good for youngsters	Sept. 23, 1943	Not Fixed
Someone to Remember	British Lion ...	79 min.	U	7,210 ft.	Mabel Paige, John Craven ...	Good general booking. Just right for the family...	Sept. 9, 1943	Nov. 8, 1943
So Proudly We Hail ...	Paramount ...	125 min.	A	11,298 ft.	Claudette Colbert, Paulette Goddard.	Outstanding general booking. Hardly suitable for youngsters	Sept. 16, 1943	Nov. 15, 1943
Stage Door Canteen ...	United Artists	132 min.	U	11,860 ft.	Lon McCallister, Cheryl Walker	Box office novelty for all classes. Great for youngsters	Sept. 16, 1943	Nov. 22, 1943
Steel Against the Sky ...	Warner ...	67 min.	A	6,082 ft.	Lloyd Nolan, Alexis Smith ...	Fair average industrial programmer. Safe for the family	Sept. 9, 1943	Nov. 15, 1943
*Strange to Relate ...	New Realm ...	35 min.	U	3,039 ft.	Wally Patch, Mabel Poulton ...	Quota second for the easily pleased	Sept. 9, 1943	Floating
Swing Your Partner ...	British Lion ...	73 min.	U	6,533 ft.	Esther Dale, Vera Vague ...	Useful light support for the family industrial element and youngsters	Sept. 16, 1943	Not Fixed
Thank Your Lucky Stars	Warner ...	125 min.	U	11,440 ft.	Eddie Cantor, Joan Leslie ...	Capital light booking for all classes youngsters included	Sept. 30, 1943	Jan. 3., 1943
Thumbs Up	British Lion ...	66 min.	U	6,064 ft.	Brenda Joyce, Richard Fraser	Good novelty booking for the masses. Should appeal to the family	Sept. 16, 1943	Not Fixed
†Victory Through Air Power	United Artists	67 min.	U	6,210 ft.	Major Alexander P. de Seversky	Outstanding cartoon interest. Will delight schoolboys	Sept. 16, 1943	Oct. 2., 1943
Where Trails Divide...	Carlyle ...	60 min.	U	5,400 ft.	Tom Keene, Eleanor Stewart ...	Second for small halls only. May entertain youngsters	Sept. 9, 1943	Not Fixed
Youth Takes a Hand ...	Pathe	62 min.	U	5,658 ft.	Alan Baxter, Gertrude Michael	Very good novelty booking. Nothing to harm youngsters	Sept. 23, 1943	Oct. 4, 1943

Youth Takes a Hand ...	Pathe	62 min.	U	5,658 ft.	Alan Baxter, Gertrude Michael			
*Dark Journey	Anglo-American	77 min.	U	6,930 ft.	Conrad Veidt, Vivien Leigh ...	Excellent general booking; nothing to harm youngsters	Sept. 2, 1943	Sept. 27, 1943
Great Snozzle, The ...	Ealing Dist. ...	87 min.	A	7,816 ft.	Jimmy Durante, Lupe Velez ...	Safe revival for the smaller halls	Sept. 9, 1943	Not Fixed
New Moon	M-G-M ...	105 min.	U	9,421 ft.	Nelson Eddy, Jeanette MacDonald	Mass appeal, strong musical reissue...	Sept. 9, 1943	Oct. 4, 1943
Luck of the Irish ...	Anglo-American	72 min.	A	6,600 ft.	James Cagney, Mae Clarke ...	Good general booking and safe for the family ...	Sept. 2, 1943	Dec. 6, 1943
*Show Goes On, The...	Equity-British	93 min.	U	8,466 ft.	Gracie Fields, Owen Nares ...	The masses will approve of this reissue, with Gracie as they first knew her	Sept. 9, 1943	Not Fixed
*Things to Come ...	Exclusive ...	75 min.	U	6,850 ft.	Raymond Massey, Margaretta Scott	Box-office revival for all classes	Sept. 16, 1943	Not Fixed

WHAT'S RELEASED IN OCT., 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
OCT. 4	Chatterbox	British Lion	F. 6544	76	U	6,847	Judy Canova, Joe E. Brown	July 15, 1943
,,	†Coney Island	20th Century-Fox ...	F. 6532	97	U	8,671	Betty Grable, George Montgomery	July 15, 1943
,,	Hers to Hold	G.F.D. (Universal) ...	F. 6609	94	U	8,487	Deanna Durbin, Joseph Cotton	Aug. 19, 1943
,,	Hitler's Madman	M-G-M	F. 6565	84	A	7,550	Patricia Morrison, John Carradine	July 29, 1943
,,	Glory of Sebastopol	G.F.D.	F. 6407	39	U	3,497	———	May 27, 1943
,,	Petticoat Larceny	RKO-Radio	F. 6495	61	U	5,509	Ruth Warrick, Joan Carroll	July 1, 1943
,,	Youth Takes a Hand	Pathe	F. 6515	62	U	5,658	Alan Baxter, Gertrude Michael	Sept. 23, 1943
OCT. 11	Battle of Britain	United Artists	———	45	U	4,729	———	Sept. 23, 1943
,,	By Hook or By Crook	M-G-M	F. 6611	102	U	9,210	Eleanor Powell, Red Skelton	Aug. 26, 1943
,,	Dixie Dugan	20th Century-Fox ...	F. 6346	65	U	5,996	Lois Andrews, James Ellison	April 29, 1943
,,	King's Row	Warner	F. 5572	130	A	11,423	Ann Sheridan, Ronald Reagan	Aug. 20, 1942
,,	Man of Courage	Pathe	F. 6462	66	A	5,966	Barton McLane, Charlotte Wynters	June 10, 1943
,,	Old Chisholm Trail, The	G.F.D. (Universal) ...	F. 6530	61	U	5,450	Johnny Mack Brown	July 15, 1943
,,	*Rhythm Serenade	Columbia	Br./Dr. 6585	185	U	7,864	Vera Lynn, Peter Murray Hill	July 29, 1943
OCT. 18	*Dark Tower, The	Warner	Br./Dr. 6437	90	A	8,392	Ben Lyon, Anne Crawford	June 10, 1943
,,	*Escape to Danger	RKO-Radio	Br./Tr. 6577	91	A	8,120	Eric Portman, Ann Dvorak	July 29, 1943
,,	Good Fellows, The	Paramount	F. 6579	70	U	6,332	Cecil Kellaway, Helen Walker	July 29, 1943
,,	Jitterbugs	20th Century-Fox ...	F. 6549	75	U	6,691	Stan Laurel, Oliver Hardy	July 22, 1943
,,	†Salute to the Marines	M-G-M	F. 6589	101	A	9,134	Wallace Beery, Fay Bainter	Aug. 12, 1943
,,	Stormy Weather	20th Century-Fox ...	F. 6551	78	U	6,970	Lena Horne, Bill Robinson	July 22, 1943
,,	Yanks Are Coming, The	Pathe	F. 6516	64	U	5,733	Henry King, Mary Healy	July 8, 1943
OCT. 25	†Dixie	Paramount	F. 6608	89	U	8,082	Bing Crosby, Dorothy Lamour	Aug. 19, 1943
,,	He Hired His Boss	20th Century-Fox ...	F. 6316	72	U	6,534	Stuart Erwin, Evelyn Venables	April 8, 1943
,,	Queen of Broadway...	Pathe	F. 6555	64	U	5,839	Rochelle Hudson, Buster Crabbe	July 15, 1943
,,	*Somewhere in Civies	Butchers	Br./R. 6671	86	U	7,894	Frank Randle, George Doonan	Aug. 26, 1943
,,	†White Captive...	G.F.D. (Universal) ...	F. 6614	76	A	6,809	Maria Montez, Jon Hall	Aug. 26, 1943
,,	Young Ideas	M-G-M	F. 6590	77	U	6,197	Mary Astor, Herbert Marshall	Aug. 5, 1943

REISSUES

OCT. 4	Bolero	Paramount	F. 9907	81	A	7,385	George Raft, Carole Lombard	July 22, 1943
,,	New Moon	M-G-M	F. 3323	105	U	9,421	Nelson Eddy, Jeannette MacDonald	Sept. 9, 1943

* A British Picture. † In Technicolor

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period July 20, 1943, to August 30, 1943. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JULY 23.				
Warn that Man	Pathe	Assoc. British	7,354	Br./Dr. 6557
Death by Design	Butcher's	Guild Films	1,727	Br./R. 6559
JULY 24.				
The Man in Grey	G.F.D.	Gainsborough	10,458	Br./Dr. 6561
JULY 28.				
Reflections	M-G-M	Associated Independent Producers.	1,564	Br./R. 6569
JULY 30.				
Highlands	Columbia	British Foundation.	1,624	Br./R. 6570
Misty Island	,,	,,	1,621	Br./R. 6571
Escape to Danger	RKO-Radio	RKO-Radio	8,170	Br./Tr. 6577
AUGUST 4.				
Pathe Pictorial Nos. 365/377 (series):				
Pathe Pictorial No. 375	Pathe	Pathe	760	Br./R. 6581
Pathe Pictorial No. 376	,,	,,	875	Br./R. 6582
Pathe Pictorial No. 377	,,	,,	865	Br./R. 6583
Power on the Land	M-G-M	Raylton Prod.	1,413	Br./R. 6584
Rhythm Serenade	Columbia	Columbia	7,836	Br./Dr. 6585
AUGUST 9.				
My Learned Friend	Ealing Dist.	Ealing Studios	6,626	Br./Tr. 6586
AUGUST 10.				
The Butler's Dilemma	Anglo-American	British National	7,441	Br./R. 6591
Animal Antics	International Film Renters.	Bertram Hyams	1,175	Br./R. 6593
AUGUST 11.				
Pathe Pictorial Nos. 378/390 (series):				
Pathe Pictorial No. 381	Pathe	Pathe	800	Br./R. 6594
Pathe Pictorial No. 382	,,	,,	825	Br./R. 6595
Pathe Pictorial No. 383	,,	,,	897	Br./R. 6596
AUGUST 20				
They Met in the Dark	G.F.D.	Independent Producers.	9,368	Br./Dr. 6612
Pictorial Revue of 1943	Pathe	Pathe	3,602	Br./E. 6613
AUGUST 25.				
Before the Raid	M-G-M	Crown Film Unit	2,109	Br./E. 6615
The Crown of the Year	N.S.S. Prod.	Verity	1,310	Br./E. 6616
AUGUST 26.				
Men from the Sea	N.S.S. Prod.	Spectator	1,387	Br./E. 6617
King of the Keyboard	RKO-Radio	Delman Pictures	1,445	Br./R. 6618
AUGUST 30.				
Schweik's New Adventures.	Eden Films	Eden Films	7,500	Br./R. 6632
Dear Octopus	G.F.D.	Gainsborough	7,707	Br./Tr. 6633
Quiz Crime No. 1	Paramount	British Foundation.	1,240	Br./R. 6634

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JULY 20.				
Bomber's Moon	20th Century-Fox	20th Century-Fox	6,299	F. 6548
Jitterbugs	,,	,,	6,691	F. 6549
My Friend Flicka	,,	,,	7,969	F. 6550
Stormy Weather	,,	,,	6,970	F. 6551
The Man in the Trunk	,,	,,	6,300	F. 6552
JULY 22.				
Secret Motive	British Lion	Republic	5,260	F. 6553
Ridin' Down the Canyon.	,,	,,	4,992	F. 6554
JULY 23.				
Queen of Broadway	Pathe	Producers Releasing Corp.	5,839	F. 6555
Clancy Street Boys	,,	Monogram	5,930	F. 6556
69th Parallel	Butcher's	Central News Studios.	2,052	F. 6558
JULY 24.				
Hit the Ice	G.F.D.	Universal Pictures	7,424	F. 6560
JULY 27.				
Striptease Lady	United Artists	Hunt Stromberg	8,214	F. 6562
JULY 28.				
Mission to Moscow	Warner	Warner	10,900	F. 6563
Young and Beautiful	,,	,,	1,782	F. 6564
Hitler's Madman	M-G-M	M-G-M	7,550	F. 6565
Fala	,,	,,	695	F. 6566
Who's Superstitious?	,,	,,	919	F. 6567
Calling All Kids	,,	,,	981	F. 6568
JULY 30.				
Sock-a-Bye Baby	Columbia	Columbia	1,603	F. 6572
Screen Snapshots No. 113.	,,	,,	885	F. 6573
His Wedding Scare	,,	,,	1,475	F. 6574
They Stooge to Conga	,,	,,	1,393	F. 6575
Tanya	Butcher's	Mosfilm Studios	6,508	F. 6576

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
AUGUST 3.				
Henry Plays Cupid	Paramount	Paramount	5,786	F.
The Good Fellows	,,	,,	6,332	F.
Trading Blows	,,	,,	845	F.
AUGUST 9.				
Paderewski	Anglo-American	Pall Mall	1,501	F.
Bataan	M-G-M	M-G-M	10,265	F.
Salute to the Marines	,,	,,	9,134	F.
Young Ideas	,,	,,	6,917	F.
AUGUST 10.				
Heaven Can Wait	20th Century-Fox	20th Century-Fox	10,097	F.
AUGUST 11.				
Wrongly Accused	Columbia	Columbia	5,269	F.
Black Shadow	,,	,,	5,463	F.
Blitz on the Fritz	,,	,,	1,054	F.
Socks Appeal	,,	,,	1,483	F.
The Iron Road	United Artists	United Artists	6,883	F.
AUGUST 13.				
Action in the North Atlantic.	Warner	Warner	11,456	F.
Notes to You	,,	,,	652	F.
AUGUST 14.				
Cowboy in Manhattan	G.F.D.	Universal	5,340	F.
Daughter of Rosie O'Grady.	Warner	Warner	1,726	F.
I'll Sell My Life	Renown	Merrick-Alexander	5,400	F.
City of Missing Girls	,,	,,	5,171	F.
AUGUST 16.				
Dixie	Paramount	Paramount	8,082	F.
AUGUST 18.				
Hers to Hold	G.F.D.	Universal	8,487	F.
AUGUST 19.				
All by Myself	,,	,,	5,681	F.
AUGUST 20.				
By Hook or by Crook	M-G-M	M-G-M	9,210	F.
AUGUST 23.				
The White Captive	G.F.D.	Universal	6,809	F.
AUGUST 26.				
Cinderella Swings It	RKO-Radio	Pyramid	6,269	F.
Mexican Spitfire's Blessed Event.	,,	RKO-Radio	5,698	F.
Bombardier	,,	,,	8,825	F.
Stage to Chino	,,	,,	5,332	F.
Mr. Lucky	,,	,,	8,941	F.
Pretty Dolly	,,	,,	1,570	F.
Duck Soup	,,	,,	1,575	F.
Double Up	,,	,,	1,653	F.
Hold Your Temper	,,	,,	1,572	F.
Q Men	,,	,,	733	F.
Ski Trails	,,	Pathe	695	F.
Golf Limited	,,	,,	773	F.
It's Tommy Tucker Time (Jamboree No. 6).	,,	,,	700	F.
AUGUST 30.				
Too Weak to Work	Paramount	Paramount	630	F.
Hike or Bike	,,	,,	870	F.
Speaking of Animals at a Bird Farm.	,,	,,	781	F.
Ina Ray Hutton and Her Orchestra.	,,	,,	780	F.
A Jolly Good Furlough	,,	,,	608	F.
Speaking of Animals in Current Events.	,,	,,	754	F.
Tumble Bugs	,,	,,	816	F.
Unusual Occupations—				
L1-1	,,	,,	933	F.
L1-2	,,	,,	903	F.
Popular Science—				
J1-1	,,	,,	904	F.
J1-2	,,	,,	909	F.

The registered length of the film "Henry Plays Cupid" (F. 6578) registered August 3, 1943, has been altered to 5,786 ft.

The registered length of the film "Circonstances Attenuantes" (F. 6393), notification of which appeared in the "Board of Trade Journal" of March 26, 1941, has been altered to 6,095 ft.

The registered title of the film "Old Mother Riley in Paris" (Br./E. 995), notification of which appeared in the "Board of Trade Journal" of November 24, 1938, has been altered to "Old Mother Riley Captures a Quisling."

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quota."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

THE right of free speech and the public expression of individual opinions (provided, of course, that they are without malice) is one of the great privileges of our free country, so when a reader not only disagrees with us, but is emphatic in saying so, we feel that our Showmen should have an opportunity of hearing the opposition.

Life would be most uninteresting if everyone saw eye to eye, so we publish the letter from A. J. Wilson with the impression that some managers with showmanship convictions and ability in this sphere will feel that such an opinion deserves an answer. Surely if Mr. Wilson were right there would be no need for the M. of I., let alone the hundreds of P.R.O.s which Government have attached to war time ministries.

We Regret

E caption under an illustration for "The Bells Go Down" in our last 's issue gave it as an Ealing Distri- n release. This, of course, was a it was produced at Ealing but is a d Artists release, and at present ing full houses wherever screened.

Old and New

WEEK prior to showing of "The Bells Go Down" at the Globe, kton-on-Tees, A. Evans was able secure the co-operation of the N.F.S. and the loan of equip- and fire appliances of the nt time and of the earlier days, ient to make two sets of exhibits. earlier equipment was exhibited on ft of the foyer, the exhibits being ollows—an old-type wooden hand dating back to 1748, a canister the letter L, a type of stirrup pump sed 100 years ago, a fire extin- her, old type with new type in for comparison. Also at the back, ng on large picture, is a horse with the bells attached as used e time of the horse-drawn fire pump, front of which is a breathing ratus with length of piping as used 80 years ago. On the table are old-type branches, nozzles and branch holders, and the large picture of the fireman carrying the child is the "pet" picture of firemen of earlier days, and is, or was, hung in most of the older fire stations.

On the right of the foyer a display of the modern fire pumps was exhibited, both pumps having been in action in blitzed towns of the north of England and in Belfast.

Both of these displays caused immense attraction, and due to the co-operation of the local N.F.S. two men have been on duty in the foyer answering questions and explaining the different items and their uses. Two dummies, dressed in uniform, were kindly loaned by Messrs. Jacksons, the tailors.

Hello, Overs, Hello!

TO publicise his showing of "Hello Frisco, Hello" at the Friars, Canterbury, R. C. Overs, some ten days before playdate, built up an attractive vestibule display which covered the whole of one wall—about 13 by 12 ft. He procured some backcloth material, and, after suitable preparation, with the assistance of a young local artist, painted a scenic representation of the famous San Francisco suspension bridge, together with the Golden Gate and silhouette of the city. This was used as a backcloth to a 12 ft. by 4 ft. hand-painted picture of Alice Faye as she appears in the film, executed in colour and all done in distempers by the kinema's own staff and the young artist. A surround of musical bars and notes was painted and placed in front of backcloth at one end. On the other side of the backcloth was a caricature man's head, telephone in hand. From this telephone stretched five black thick twine lines, representing telephone wires, to a point on the picture frame at the other side; cut-out letters were then suspended on these wires to read the title of the film. Gilt stars suspended at the corners of the display with stars' names on each, and a base strip closing in the display carried the bold words: THE MUSICAL HIT YOU MUST SEE! completed the foyer ensemble.

A display to intrigue the ladies. Manager J. P. Taylor's slogan "Wear a Blimp" brought attention to the screening of COLONEL BLIMP (G.F.D.) at the Alhambra, Barnsley

One of the exhibits of fire fighting equipment in the foyer of the Globe, Stockton-on-Tees, arranged by Manager A. Evans in co-operation with the local N.F.S. for THE BELLS GO DOWN (United Artists)

Worth Having

MANAGER L. STEVENS, National, Chatham (G.-B.), gives his patrons no time to forget his theatre as a centre of entertainment in the Medway Towns. Regular and original ideas on exploitation seem to be an obsession with him. His latest effort was for "The Man in Grey."

In connection with this film he invited patrons to write their opinion as to why "The Man in Grey" is an outstanding British film and what, in their opinion, is the British producers' best policy in the matter of stars, stories and presentations for the post-war period.

He secured the full co-operation of the local Press, gaining much valuable space, and was fortunate in securing the interest of the Mayor of Chatham, who consented to act on the panel of judges. The prizewinner will have the pleasure of a trip to London, a visit to the G.-B. studios, where the film was made, a visit to a London theatre, accommodation at a London hotel for a night, together with the pleasure of meeting a well-known film star who will act as hostess during the visit.

The competition created tremendous interest in the film and was a topic of conversation in the district.

Puzzling

ON the Friday before the Monday on which the film, "Hangmen Also Die," opened at the New Palace, Bristol. Manager G. H. Blackburn ran a 4-in. single column advertisement in the *Evening Post*, which must have aroused the curiosity of the public. It stressed, but not unduly, the fact that the film was not merely another picture of a phase of the war, but was something of a mystery story—a thriller.

?

WHICH OF THESE FIVE SHOT HEYDRICH

Dr. Svoboda (Brian Donlevy) was seen running along the street a few minutes after the shooting. He spent the night at a strange house using the name of "Karel Vanek."

Mascha (Anna Lee) refused to tell her fiancé where she was at the time of the shooting.

Prof. Novotny (Walter Brennan) was an old revolutionary. He cautioned his daughter Mascha to speak to no one about the Hangman's death.

Jan Horek (Dennis O'Keefe) paid a mysterious call at the Professor's house on the afternoon of the killing.

Czaka (Gene Lockhart) was accused by Underground patriots of possessing the gun that shot Heydrich.

SEE

'HANGMEN ALSO DIE'

the forbidden story by
ARNOLD PRESSBERGER.

NEW PALACE

G. H. Blackburn's advertisement.

Big photographic enlargements and oil paintings of the leaders of the United Nations were featured by Mr. Milner, of the Empire, Morecambe, in his window displays for MISSION TO MOSCOW (Warner)

Danger!

THE theme of Warner's "Background to Danger" was stressed by Manager V. A. H. Crawley of the Wealdstone Odeon in his campaign to publicise the picture. He designed a brace of posters, the first worded: "Next week is DANGER week," followed by the title and stars of the picture and the observation that it was a thrilling production in every way; the second reading: "Every week, every day, every hour, every minute—there's danger lurking in the background of every road and street. Safety first! Watch your step every time." This served to link the title with a topical "safety first" display in which miniature traffic lights, road-signs, policemen, Belisha beacons and automobiles, a set of "Fougasse" posters and other appropriate publicity material (all lent by the London Council of the Royal Society for the Prevention of Accidents) formed an unusual and attractive lobby show. This drew large crowds and earned a commendatory comment in the local Press.

Surmounting Restrictions

READERS will have noticed the number of instances in which street parades have helped exhibitors in their exploitation for "Yankee Doodle Dandy."

Despite the fact that at Leeds restrictions are in force which bar the use of public address equipment and anything in the nature of a perambulating advertisement, Manager Durban Long, of the Ritz, Leeds, made such effective use of his front of the house, the foyer, screen and the Press that his efforts have won him an award in the Warner exploitation contest.

A particularly good stunt of his was the persuasion of the Leeds Parks Committee to co-operate. Usually, the authorities frown on this, but he was able to arrange a Yankee Doodle Dandy Week in the two Big Tops Dance Pavilions in both Roundhay and Cross Flatts parks. Two linen banners, 15 ft. by 4 ft., were erected in each of the Pavilions announcing the Yankee Doodle Dandy Week, and during the event, which was held week prior to playdate, the music from the film was played, stop prizes were given away and announcements made about the film over the "mike." Eight hundred to 1,000 people dance in these Pavilions, so it will be appreciated how much publicity the film received through this advertising medium.

Blimp at Exeter

WHETTING appetites, first with posters in the foyer, then following this up with a judicious sequence of Press advertising, a comprehensive display of lobby stills and screen trailers, Cliff Gwilliam, Odeon manager, Exeter, reached a successful build-up for "The Life and Death of Colonel Blimp" opening night, when the Mayor, the spokesman of the local War Emergency Committee, representative officers of the three Services, together with a contingent of the Home Guard, attended.

The front of the theatre was neatly festooned—a not simple task bearing in mind the bomb-scarred façade and damaged "overhang"—with United Nations flags and pennants. In the foyer was arranged a display of arms and equipment, ranging from Boer War pieces to examples of the most modern outfits. Although not on show, Mr. Gwilliam had had loaned to him decorations and medals, valued at £150, associated with campaigns dating from 1600.

Preceding the arrival of the Mayoral party and other guests, some 200 Home Guards marched through the streets to the theatre, and members of the company afterwards contributed "numbers" as a prelude to the screening of the film.

Not the least interested in the film and the evening's proceedings were members of the American Army and Red Cross.

A "Mean" Dodge

TO advertise the showing of "The Meanest Man on Earth" (20th-Fox) at the King's Cross Kinema, Manager E. L. Groves arranged a competition in which he offered prizes of two free seats to view the film to those patrons who dropped into a box placed in his small vestibule the best statements of the meanest things they knew. This contest ran for two weeks and created a great deal of interest.

Another of his recent schemes for bringing his hall to the notice of those in the district who seek entertainment—even if only for a relatively short time—is the erection of a large streamer opposite the arrival platforms at King's Cross (L.N.E.R.) station. This announcement informs travellers: "If you have an hour or so to spare why not visit the King's Cross Kinema, one minute from here," with an arrow pointing in the direction of the theatre. Mr. Groves reports that it has already drawn in additional business.

By the way, the manager of this hall (which is actually built over an underground station) needs to have a sound heart, for his office is at the top of a spiral staircase with 81 steps. He is certainly "on top of the world"!

Window Convoy

AN arresting window display for "Action in the North Atlantic" was arranged between Manager E. W. Bassil, of the Savoy, Enfield, and the management of a leading local store.

It provided excellent advertising for the programme and cost nothing, the window being a gift for the week, models loaned by local schoolchildren, cut-outs and display matter borrowed from the Regal, Marble Arch, and the window dressing admirably done by assistant manager S. Rawlings.

Window display arranged at Enfield for ACTION IN THE NORTH ATLANTIC (Warner) by Manager E. W. Bassil of the Savoy

From Our Post Bag

THE 1943 SHOWMAN

DEAR SIR,—Your remarks concerning kinema managers who do not indulge in so-called publicity stunts are, I consider, rather out of place for the 20th century. Surely the days are over for the kinema to be turned into a local funfair. It must be most amusing to our friends at "Glebelands," retired members of the Trade, who were doing the very same stunts some 30 odd years ago.

Week after week, there is a repetition of write-ups from managers who consider that it improves business to put on the stage a few Service boys and girls to support a film, a film which on nearly every occasion is capable of breaking house records without such so called publicity; in fact, good money is turned away from the box-office because the seats are occupied by local big-wigs who only attend to bring publicity to themselves and to watch the show on a free seat!

The public these days are, in most cases, fully aware what the film will be like months before it has even been booked for the local theatre, due to the fact that they read the national newspapers a[illegible] hear the criticisms of the film [illegible] the wireless.

By all means keep the theat[illegible] up to date, but surely the tim[illegible] labour and material spent on c[illegible] outs and displays could be mo[illegible] usefully employed in the theatr[illegible] I know quite well what I am tal[illegible] ing about, having worked wi[illegible] people who are absolute mania[illegible] on cheap publicity stunts, while[illegible] in the same theatre seatin[illegible] 2,500 people, all records have bee[illegible] repeatedly smashed with films ha[illegible] ing no cut-outs, or displays of a[illegible] description, the only advertisin[illegible] being in the local newspaper.

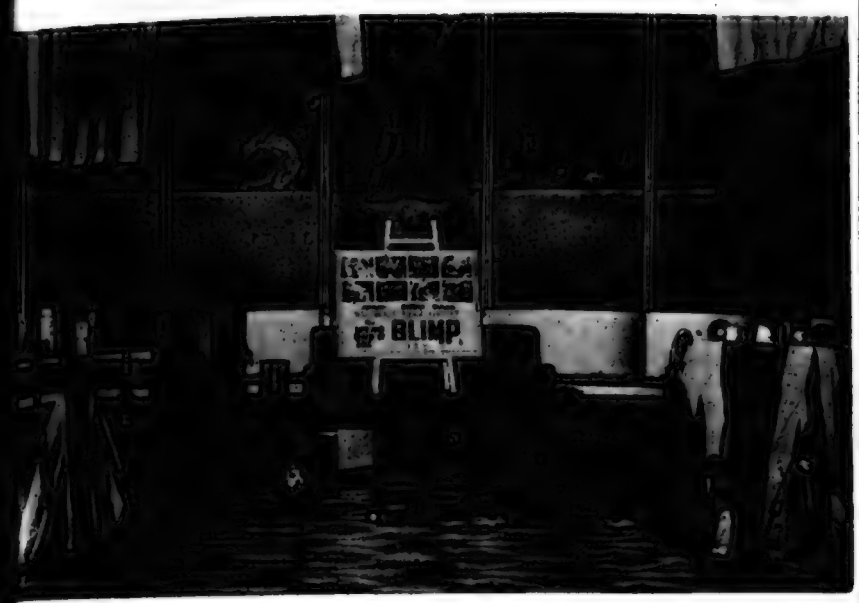
That, Sir, is the real Showma[illegible] of our Industry to-day, not pub[illegible] licity to attract the regular loca[illegible] patrons, but fresh customers, a[illegible] the newspaper lay-out is the on[illegible] thing that will do the job.

I humbly take off my hat to th[illegible] showman of yesterday, but reall[illegible] Gentlemen, Please Grow Up.

A. JOHN WILSON.

Gathering at the Palace, Lowestoft, when Gracie Fields attended to entertain 2,000 men and women of the Services as described in last week's issue

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW. C.
TELEPHONE CENTRAL 5289



Manager Cliff Gwilliam's display of ancient and modern arms and equipment at the Exeter Odeon, in connection with the screening of COLONEL BLIMP (G.F.D.)

RELEASES FOR NOVEMBER 1

Compiled by A. W. OWEN

THEY MET IN THE DARK (G.F.D.)

r. U. Length 9,368 ft. Reg. No. BR./DR.6612. Reviewed in KINE. August 19, 1943.

s.—James Mason, Joyce Howard.

OSPHERE.—Romantic crime melodrama, the hectic adventures of a Naval officer and a Canadian girl, who meet in sinister circumstances and collaborate in a fantastic yet successful plot against murderous espionage agents.

AN.—First Movement, "Allegro Moderato," from Schubert's "Unfinished Symphony" (Hawkes), with adaptation from the orchestral piano-conductor copy.

-SYNC.—As organ, recorded on H.M.V. D.B.2937 by Symphony Orchestra.

THE GIRL IN OVERALLS (M-G-M)

r. U. Length 7,765 ft. Reg. No. F.6498. Reviewed in KINE. July 8, 1943.

s.—Ann Sothern, James Craig.

OSPHERE.—Triangle comedy, the latest of the "Maisie" series, in which a show girl turns the tables on an undisciplined, romantic rival while engaged in an aircraft factory.

AN.—"Wedding of the Rose," Jessel (Hawkes), with adaptation from the piano-solo copy.

-SYNC.—As organ, recorded on H.M.V. B.3970 by Jack Hylton's Orchestra.

LADY FROM CHUNGKING (Pathé)

; A. Length, 6,519 ft. Reg. No. F.6519. Reviewed in KINE. July 15, 1943.

s.—Anna May Wong, Harold Huber.

OSPHERE.—Adventure melodrama in occupied China settings, illustrating the supreme patriotism of an aristocratic Chinese woman guerilla, who saves the lives of two "Flying Tigers" at the expense of her own.

AN.—"Dance de la Fée-Dragée," from the "Casse-Noisette" Suite, Tschaikovsky (Hawkes), with adaptation from the orchestral piano-conductor copy.

-SYNC.—As organ, recorded on Columbia 9261 by the B.B.C. Symphony Orchestra.

CHEYENNE ROUND-UP (G.F.D.)

; U. Length 5,328 ft. Reg. No. F.6529. Reviewed in KINE. July 15, 1943.

STARS.—Johnny Mack Brown, Tex Ritter.

ATMOSPHERE.—Robust Western comedy-drama, in which a straight-shooting cowboy cleans up a gang of crooks as some compensation for the acts of his twin brother, their leader.

ORGAN.—"Orpheus in the Underworld" Overture, finale movement only, Offenbach (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.3110 by the London Philharmonic Symphony Orchestra.

MANTRAP (British Lion)

CERT. U. Length 5,205 ft. Reg. No. F.6547. Reviewed in KINE. July 22, 1943.

STARS.—Henry Stephenson, Lloyd Corrigan.

ATMOSPHERE.—Crime melodrama, fashioned in the Conan Doyle tradition and in which a retired Scotland Yard detective solves a tricky murder mystery at the expense of a blustering American attorney.

ORGAN.—"Dramatic Tension," Incidental, Ancliffe (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1041 by the International Radio Orchestra.

Mr. MANAGER

Here is the chance you have been waiting for

MANAGER WANTED

A major Theatre Music Hall Circuit requires a key man—one who is looking for a real chance to exploit his ideas and enthusiasm—one who can organise, arrange first-class stage presentations, publicity stunts, etc. One who can really justify himself and his salary when given the opportunity. . . . . HERE IS YOUR OPPORTUNITY.

***Fullest particulars of past Experience, Age and Salary, to* F. BOX 6000 Kinematograph Weekly**

THIS POST is for a THEATRE not a CINEMA

"YANKEE DOODLE DANDY" EXPLOITATION

£60 More in Prizes for A.B.C. Managers

THE third series in the "Yankee Doodle Dandy" exploitation contest being conducted by Warner Bros. in conjunction with the A.B.C. circuit has resulted as follows:—

£5 each for the six best campaigns to R. Cowgill, King's Theatre, Bristol; Durban Long, Ritz, Leeds; S. R. Roney, Ritz, Bradford; F. A. J. Harman, Regal, Torquay; G. Richardson, Pavilion, Stirchley; E. Tyson, Lonsdale, Carlisle.

£5 each for the best individual stunts to W. Warren, Orient Theatre, Aston; A. Evans, Globe, Stockton; G. H. Pulman, Haymarket, Newcastle; G. Dale, Rex, Bedminster; G. Imbrey, Regal, Harrogate; A. Tinley, Olympia, Newport.

BRINGING THE NON-SYNC. RECORD LIBRARY UP TO DATE

SEVERAL letters from managers of provincial non-sync. houses have been recently written to me on the subject of record purchase, chiefly with a view to forming a section of better-class musical numbers to form a direct contrast to the dance numbers hitherto used exclusively.

Evidently the new trend of musical opinion spreading all over the country, with London and the provinces equally interested, has caused patrons to ask for these alterations.

One characteristic letter comes from a Midland important industrial town and asks for a list of 20 records which can be used occasionally to form this contrast and are of a semi-popular nature with sufficient melody attraction, that can be repeated at intervals without growing stale.

This sounds in the first instance rather a tall order, but I feel sure that if the manager in question will give a fair trial to the following records he will find a ready response from his patrons who are definitely musical and yet will certainly not annoy even the pronounced jazz fans; in fact, they will more probably than otherwise like and appreciate the change.

I am giving publicity to this list in case other managers may be interested in extending this innovation, surely long overdue, and I look forward to the day when the non-sync. house will have its 5- or 10-minute record as a contrast to the manager as compère as a contrast to the film strain on the eyes of continuous film projection. Here is the list:—

(1) "*Pomp and Circumstance*" *March, No. 4* (Elgar), B.B.C. Orchestra, H.M.V. D.B.1936.

(2) "*Plymouth Hoe*," a Nautical Overture (Ansell), H.M.V. B.9036, Light Symphony Orchestra.

(3) "*Serenade*" *No. 1* (Standchen), (Heykens), Marek Weber's Orchestra, H.M.V. B.8993.

(4) "*Petite Suite de Concert*" (Coleridge-Taylor) ("Caprice de Nannette" and "Demande et Reponse"), H.M.V. C.2372, London Symphony Orchestra.

(5) "*Dance of the Hours*," *from* "*La Gioconda*" (Ponchielli), H.M.V. C.2812, Boston Promenade Orchestra.

(6) "*Barcarolle*" ("Tales of Hoffmann") (Offenbach), H.M.V. B.2377, New Light Symphony Orchestra.

(7) "*Lilac Time*" (Schubert), Vocal Gems, Light Opera Company and Orchestra, H.M.V. C.1450.

(8) "*Old Father Thames*," Song, Peter Dawson and male chorus, H.M.V. B.4374.

(9) Albert Sandler Trio playing a *Selection of Leslie Stuart Songs*, "Dolly Daydream," "Tell Me, Pretty Maiden," "Shade of the Palm," etc., Columbia D.B.1933.

(10) "*Le Cygne*" (Saint Saëns), harp and organ, Lorenzi and Sidney Torch, Columbia F.B.1994.

(11) "*Bells Across the Meadows*," Ketelbey, Symphony Orchestra, conducted by composer, on Columbia D.X.775.

(12) "*The Merry Wives of Windsor*" *Overture* (Nicolai), Symphony Orchestra, Columbia L.X.596.

(13) "*Wine, Women and Song*" *Valse* (Johann Strauss), Symphony Orchestra, Columbia 9224.

(14) "*Knightsbridge*" *March*, Eric Coates, New Light Symphony Orchestra, H.M.V. C.2656.

(15) "*Song of Paradise*" (King), B.B.C. organ and violin obbligato, Alfredo Campoli, H.M.V. B.D.484.

(16) "*Ol' Man River*" ("Show Boat") (Kern), Paul Robeson, chorus and orchestra, H.M.V. C.1505.

(17) "*The Shamrock*" *Selection*, Myddleton, London Palladium Orchestra, H.M.V. C.2512.

(18) *Czardas* (Monti, No. 1), Rode's Tzigane Orchestra, H.M.V. B.3918.

(19) "*In a Chinese Temple Garden*" and "*Sanctuary of the Heart*" (Ketelbey), Reginald Foort, H.M.V. C.1330.

(20) "*Robin Hood*" *Suite No. 3*, "March of the Bowmen" (Curzon), London Palladium Orchestra, H.M.V. 3079.

A. W. O.

An Intimate Gypsy Musical Act at Harrow Granada

WHEN I visited the Granada, Harrow, on Thursday evening to hear "Doreen's" organ interlude I found that she had become an accompanist to join in the ensemble numbers presented by Haidee de Rence's trio of herself as solo violinist with 'cellist and stage pianist, together with R. Novello, tenor vocalist. Their numbers were presented in quite an effective stage setting and formed excellent entertainment. As an introduction to create the necessary atmosphere, Doreen played the Monti Czardas No. 1 on the organ, being followed by the quartette of excerpts from the "Gypsy Princess." R. Novello sang the "Grenadiers" march and "I'll Walk Beside You."

Haidee de Rence, who I well remember when she had her salon orchestra at the Café Royal, played us "The Wings of Song," "Gypsy Airs" and the ever-popular "Black Eyes" with fine musicianship and showmanship.

A. W. O.

Thanet Organist in the R.A.O.C.

A YEAR before war broke out Stanley Sackett, F.R.C.O., was making good at the console of the organ at the Regal, Margate, but this came to a sudden end when his services were accepted by the R.A.O.C. with whom he still actively serves.

However, on several occasions when "on leave" he has been welcomed by Manager R. N. Paterson at the Ramsgate Odeon, where he became a popular "top of the bill" on Friday night variety show and scored with fine musicianship in piano solo work, ranging from "The Warsaw Concerto" to modern Mayerl excerpts.

In contrast, a week or so ago, again on leave, he gave a very fine recital at St. George's Church, Ramsgate.

Let us hope, in peace days, he may return to a new rebuilt Regal, where he will be sure of a good welcome from its patrons.

A. W. O.

OUR ROAMING REP. says

Caught!

AN experienced showman was telling me the other day of an amusing occurrence. Two small boys were caught trying to break into the hall under his control and he gave them a talking-to to discourage them from such practices. At the end of the lecture he said: "You'd better tell your mothers what you've been doing." One young offender piped up with the reply that his mother was very busy on war work; the other had another "alibi" for his mother, so the exhibitor said: "Well, then, you'd better tell your teacher at school." With that he dismissed the culprits and put the affair out of his mind.

However, some days later a woman asked to see him about the incident. He thought she might be one of the mothers, but she turned out to be the *headmistress* of the school attended by the boys. She thanked him for lecturing the young delinquents, said that at the time they were trying to break into the kinema they were playing truant from school and suggested that he might give them a further talk on citizenship and their duty. "I think it would do them good," she said, so the manager, although he felt that matters had already gone far enough, consented to deliver a further admonitory address. In due course the headmistress appeared with two sheepish little boys, who were lined up before the manager's desk and treated to an impromptu talk on good conduct, duty to one's country, etc. At the end of the harangue one small rascal nudged the other, there was a murmured consultation, then one of them approached the desk and held out a shilling. "We was told to pay," he explained. The incident ended with the manager handing back the coins and getting the two future commandos to agree to pay the money into the school Savings Fund.

There is probably a moral to this—as well as a laugh. It seems that the education authorities are not above taking advantage of the prestige of the kinema to drive home a lesson in good manners. Rightly handled, this can be the means of forging a useful link of friendly co-operation between the Trade and educationists.

Man on the Spot

THE most successful kinemanagers are usually those who go out of their way to make themselves well known to and liked by the community in which they work. In the heyday of the theatre it was not unusual for the local manager (who sometimes indulged in a little flamboyant showmanship by appearing in a "ten-gallon" Stetson or some such unusual article of apparel) to be a local personality, recognised in the street by many who were unacquainted with the Postmaster or even the Mayor. With the growth of the kinema and the recruitment of managers unaccustomed to the more picturesque (and effective) ways of the old-time showmen, this kind of thing has tended to die out. Yet patronage still depends to a considerable extent upon the personality of the man who directs the house of entertainment, and it is good policy for the manager of a hall to be something of a local character, widely known and as widely respected. With the frequent change of managers which has become a feature of circuit practice this is not easy. Nevertheless it would pay each manager, on taking up a post in a new locality, to set about getting to know both "those who matter" and those who don't (though in fact, from the view of the paybox, everyone in search of entertainment matters). It is largely a question of making early contact with those who run the affairs of the district, including the civic authorities, the Press, and all those more obscure people who run societies and organisations of various kinds—cultural, sporting, etc. If all these people can be trained to bear the kinemanager in mind, business is bound to be stimulated.

Ways and Means

THOSE with stage experience are apt to sneer at the use of amplifier equipment either for singing or addressing an audience, but we have grown so accustomed to it and modern halls are so large that it is often a necessity. I witnessed a stage presentation recently where the speakers lacked the aid of this modern accessory, with the r ult that it was difficult to hear them fr n the back of the auditorium. The m nager ex plained to me afterwards that his theatre was not equipped with microphone apparatus, or he would cer inly have used it.

A few days later I c gratulated another manager upon being ble to use mikes and loudspeakers for a similar affair and was surprised to be told in reply that the theatre is not fitted with a P.A. system. When I prot ted that I saw him using a microphone e retorted that he had "borrowed" a et for the occasion. "When I came here," added, "there was nothing of the kind in the place, but I set about getting it piecemeal. I found a spare amplifier panel in a disused theatre, have obtained the loan of a microphone fro a friend in the district, and have called in my pro jection staff to fit up the necessary wiring. We are getting it all together gradually, and soon I hope to have a complete loudspeaker system." This shows that the determined m nager can find ways and means of ma king good any deficiencies in the equipm ent of his theatre if he sets his mind to it.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., Oct. 7	10.30 a.m.	Rialto	The Leopard Man	RKO-Radio ...	Dennis O'Keefe ...
,, ,, 7	11 a.m. & 2.30 p.m. ...	Own Theatre ...	The Man from Down Under ...	M-G-M	Charles Laughton ...
Fri., ,, 8	10.30 a.m.	Rialto	The Falcon in Danger	RKO-Radio ...	Tom Conway ...
,, ,, 8	3 p.m.	G.B. Theatre ...	Four Shorts	G.F.D.	
Tues., ,, 12	11.15 a.m.	G.B. Theatre ...	Garrison Follies (Reissue) ...	Sherwood Films ...	Barry Lupino... ...
,, ,, 12	11 a.m.	G.B. Theatre ...	Sentinel Isle	Kinograph Distributors	
,, ,, 12	10.30 a.m. & 2.30 p.m.	Century	Holy Matrimony	20th Century-Fox	Gracie Fields ... ...
Wed., ,, 13	11 a.m.	G.B. Theatre ...	Sheep Dog of the Hills (Reissue)	Sherwood Films ...	David Farrar ... ...
,, ,, 13	10.30 a.m. & 2.30 p.m.	Century	Claudia	20th Century-Fox	Dorothy McGuire ...
,, ,, 13	10.30 a.m.	Own Theatre ...	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown...
		BIRMINGHAM.			
Wed., Oct. 13	10.30 a.m.	Scala	Girl Crazy	M-G-M	Mickey Rooney ...
		CARDIFF.			
Wed., Oct. 13	10.30 a.m.	Park Hall ...	Schweik's New Adventures ...	Coronel	Lloyd Pearson ...
Fri., ,, 15	10.45 a.m.	Empire	Heaven Can Wait	20th Century-Fox	Gene Tierney ...
		GLASGOW.			
Tues., Oct. 12	10.45 a.m.	La Scala ...	Stage Door Canteen	United Artists ...	Cheryl Walker ...
Fri., ,, 15	10.45 a.m.	La Scala ...	Girl Crazy	M-G-M	Mickey Rooney ...
		LEEDS.			
Tues., Oct. 12	10.40 a.m.	Ritz	Saloon Bar	Ealing Distribution	Gordon Harker ...
Wed., ,, 13	10.30 a.m.	Tower	Girl Crazy	M-G-M	Mickey Rooney ...
,, ,, 13	10.45 a.m.	Tatler	Things to Come	Exclusive	Raymond Massey ...
Thur., ,, 14	10.45 a.m.	Odeon	Stage Door Canteen	United Artists ...	Cheryl Walker ...
Fri., ,, 15	10.30 a.m.	Tower	Heaven Can Wait	20th Century-Fox	Gene Tierney ...
		LIVERPOOL.			
Wed., Oct. 13	10.45 a.m.	Scala	The Man from Down Under ...	M-G-M	Charles Laughton ...
Fri., ,, 15	10.45 a.m.	Majestic	Girl Crazy	M-G-M	Mickey Rooney ...
		MANCHESTER.			
Wed., Oct. 13	10.45 a.m.	Market Street ...	Girl Crazy	M-G-M	Mickey Rooney ...
Fri., ,, 15	10.45 a.m.	Odeon	Stage Door Canteen	United Artists ...	Cheryl Walker ...
,, ,, 15	10.45 a.m.	Gaiety	The Man from Down Under ...	M-G-M	Charles Laughton ...
		NEWCASTLE.			
Tues., Oct. 12	10.45 a.m.	Grainger ...	Things to Come	Exclusive	Raymond Massey ...
Wed., ,, 13	10.30 a.m.	Essoldo	Girl Crazy	M-G-M	Mickey Rooney ...
,, ,, 13	10.45 a.m.	Odeon	Stage Door Canteen	United Artists ...	Cheryl Walker ...
		NOTTINGHAM.			
Fri., Oct. 15	10.30 a.m.	Scala	Girl Crazy	M-G-M	Mickey Rooney ...
		SHEFFIELD.			
Wed., Oct. 13	10.40 a.m.	Hippodrome ...	Saloon Bar	Ealing Distribution	Gordon Harker ...
Fri., ,, 15	10.30 a.m.	Cinema House ...	Girl Crazy	M-G-M	Mickey Rooney ...

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NTED, Operator-Manager, 30 miles f London; will not be required to te, but must have sound knowledge erating; progressive position for man.—Full particulars to M., Box Kinematograph Weekly.

RST Operator wanted; trade union of pay, with bonus.—Reply to ion, Abertillery, Mon., South Wales.

IEF Operator and Second wanted. end kinema; good prospects for men.—Apply, P., Box 630, Kinegraph Weekly.

PERIENCED Film Repairer, immely; permanent, progressive post for ; good wages and conditions.—pendent Pictures, National House, 60, dour Street, W.

SITUATIONS WANTED

PERIENCED Kinema Manager (35), pt, disengaged October, seeks posi- Manager or Assistant, good-class London or Provincial.—B., Box Kinematograph Weekly.

NAGER (49), WITH PRESENT PANY SEVEN YEARS, 30 YEARS' ERIENCE ALL BRANCHES. D-CLASS HOUSES, COULD TAKE R PROJECTIONIST'S DUTIES IN EMERGENCY. — H., BOX 598, EMATOGRAPH WEEKLY.

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NAGER, age 37, exempt, requires ; 10 years' experience, circuits; d take a good-class theatre with an pendent or control small circuit; ex- nt refs.; at present in North, but d go anywhere.—H., Box 623, Kinegraph Weekly.

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BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d.—Pilians and Wilson, Publishers, Edinburgh.

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WANTED, Imperator or Ernemann II Mechanism with drive suitable for small mains W.E. system; large double-belt flywheel type.—Atkinson, Scala, Bristol.

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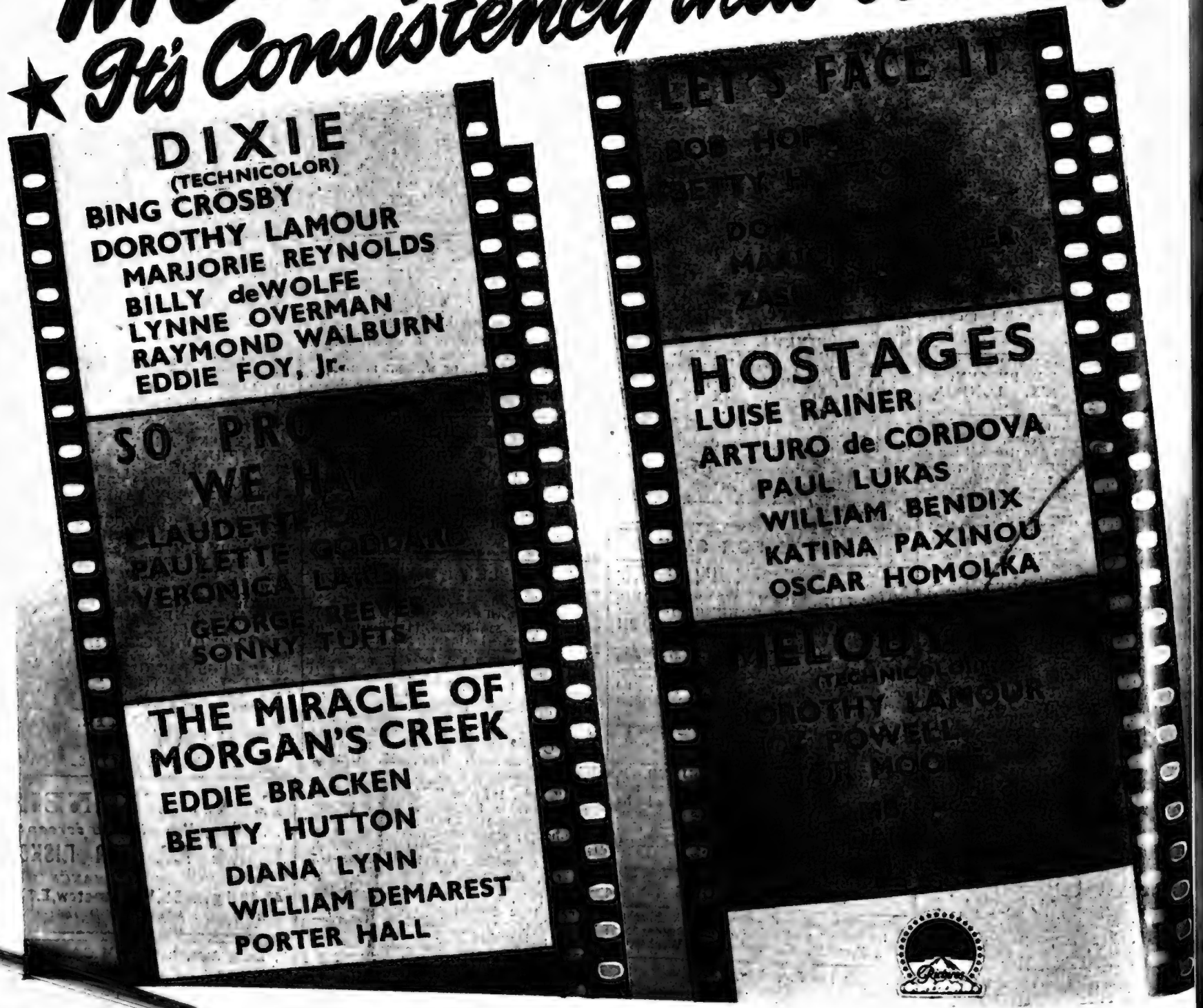

IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

IX. OCTOBER 7, 1943 No. 99

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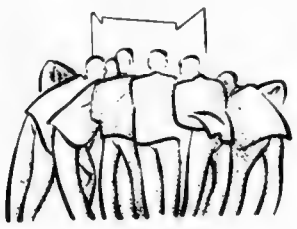

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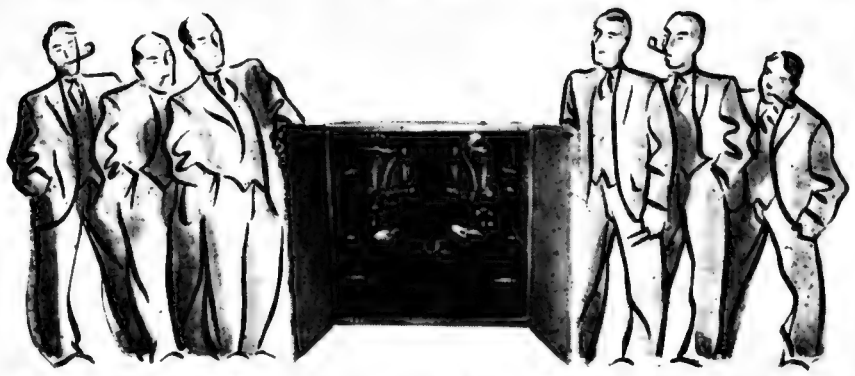

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Acting Editor : James Benson
...tisement Manager : R. E. Southworth

Observations

...t a time when kinema entertainment ...s proving to be such a support to ...public morale, it is astonishing to ...read that efforts to secure the re...ng of the only kinema in a com...y of over six thousand people have ...frustrated for two years.

...he nearest kinema to the town of Amble ...Northumberland, the kinema-less com...nity, is five miles away, and the next ...e miles distant.

...is two years ago since the kinema in ...ble was burned down, and public ...ntment at being deprived of film enter...ment and the information given in ...screels and M.o.I.-sponsored docu...taries has at length stirred the Govern...t departments responsible to such an ...nt that they have sent representatives ...a conference on the site. Representa...s of the Ministry of Works and Build..., the Board of Trade, the local munici... authority, the owners of the burnt-down ...ema, and the M.P. for the area com...ed the conference.

...is to be hoped that when building ...rictions are partially relaxed after the ...there will not be all this delay in get...g places of entertainment built in towns ... Amble, followed by conferences on ...s of "the Uncle Tom Cobley and all" ...bureaucracy, before footings can be got ...

...lans for the building at Amble have ...n prepared for some time. The need ... apparent at a moment's glance—a ...hip of working people with no kinema ... a five-mile radius and only two ... nine miles—and yet no release of ...ng materials and labour could be ...d by Government departments with... pre-Amble of a solemn meeting on ...e to decide.

THEODOLITE.

KEEPING UP APPEARANCES

Some Factors which Have to be Watched

By ELLIOTT HAMMETT

"I NEVER thought that I should run a show in such a dilapidated condition as this" were the words uttered to me a few weeks ago by an independent exhibitor who has all through his showman career prided himself on the appearance of his theatre. "Carpets patched, curtains darned, paintwork grubby, seating shabby—the only lucky thing is I mustn't use much light, so it doesn't show as much as it did when I was able to make the show glitter with lamps."

Carefulness in Cleaning

My exhibitor was unduly depressed regarding the appearance of his house, for, despite everything, he had contrived to keep his kinema in a far better condition than many to be seen to-day. He was lucky in being able to retain some cleaners who had been with him for years and whom he had impressed that carpets and hangings were not to be subjected to careless treatment in cleaning the place, snatched and dragged when in a hurry, ill-treated through irritability and bad temper.

Watch Roofs and Walls

I asked him what his worst troubles were and where he had to exercise greatest vigilance, and found that before everything he insisted on keeping his structure watertight. Especially important this had become during war years when fire-guards were trampling about in the dark on the roof. "A break in the roof and trouble begins," he commented.

Here my exhibitor friend touched upon a very important point. A settled structure, a strain upon the wall through blast from a bomb nearby, and cracks and fractures develop, allowing moisture or rain to enter, with the result that stains appear on walls, sometimes in full view, sometimes behind a fabric which becomes rotted or at least gathers up dirt on its moistened surface.

Locating the Trouble

One thing to remember about roof leaks is that the stain on the ceiling caused by the moisture entering may be many feet away from the actual break where the wet originally entered. It is possible to mark a place on the roof exactly above the stain and find it perfectly sound, while the place of entry of the weather may be a puncture from shrapnel or a tear from a heavy water-container deposited some feet from the area above the stain.

When roof leaks are located and repairs made, don't be skimpy in treatment. Don't put a small patch on as if you were mending a puncture in a tyre. If the insulation has rotted in one particular place and water percolates, it may be taken for granted that the surrounding area is in bad condition, too. A large patch of new material amply covering the break should be used, or where flashing is weak the whole of the length should be examined for flaws, and not the small area of the leak.

Damage to Hangings

The wrong way to go about repairs occurred recently in some stage hangings which became badly discoloured. They were taken down, cleaned and rehung in a manner which partly hid the discoloration. But the leak in the wall which caused the trouble was not repaired—it was only a little one, it was pleaded—and in a very short time further areas of the hangings were seen to be suffering.

In these days there can be no purchasing of fabrics and one must put up with what is at present in use. But everyone is looking forward hopefully to a cessation of hostilities at least in Europe, and my "house-proud" exhibitor will, with many of his fellow-showmen, greatly rejoice.

VANDALISM INCREASING

Slashes and Burns

Seat-slashing, which has been one of the bugbears of kinema proprietorship, has taken on a new form in a Scottish town where it has been followed by the insertion of cigarette ends into the slashed stuffing of the seats, the damage being discovered only when the fresh draught of air set three seats fully alight in the morning hours.

The result is that kinemas in this town especially in working class areas, are becoming very shabby indeed despite all the efforts to keep them in the best condition.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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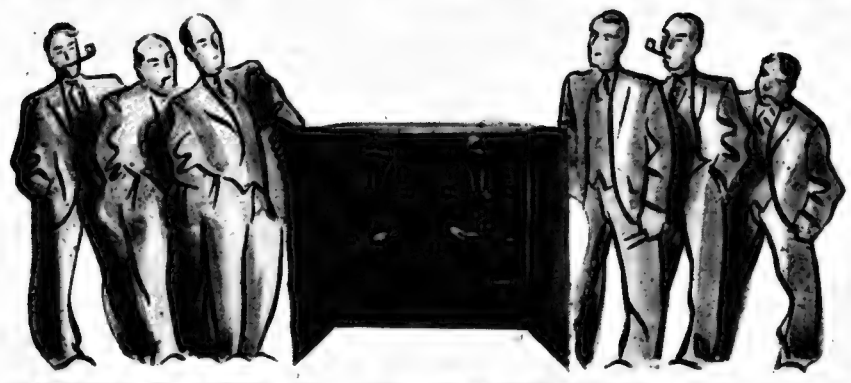

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bservations

T a time when kinema entertainment is proving to be such a support to public morale, it is astonishing to read that efforts to secure the re-ding of the only kinema in a com-ity of over six thousand people have frustrated for two years.

he nearest kinema to the town of Amble Northumberland, the kinema-less com-ity, is five miles away, and the next miles distant.

is two years ago since the kinema in ble was burned down, and public ntment at being deprived of film enter-ment and the information given in sreels and M.o.I.-sponsored docu-taries has at length stirred the Govern-t departments responsible to such an nt that they have sent representatives conference on the site. Representa-s of the Ministry of Works and Build-, the Board of Trade, the local munici-authority, the owners of the burnt-down ema, and the M.P. for the area com-d the conference.

is to be hoped that when building ictions are partially relaxed after the there will not be all this delay in get-places of entertainment built in towns Amble, followed by conferences on s of "the Uncle Tom Cobley and all" ureaucracy, before footings can be got

lans for the building at Amble have prepared for some time. The need apparent at a moment's glance—a nship of working people with no kinema in a five-mile radius and only two in nine miles—and yet no release of ding materials and labour could be ted by Government departments with-the pre-Amble of a solemn meeting on site to decide.

THEODOLITE.

KEEPING UP APPEARANCES

Some Factors which Have to be Watched

By ELLIOTT HAMMETT

"I NEVER thought that I should run a show in such a dilapidated condition as this" were the words uttered to me a few weeks ago by an independent exhibitor who has all through his showman career prided himself on the appearance of his theatre. "Carpets patched, curtains darned, paintwork grubby, seating shabby—the only lucky thing is I mustn't use much light, so it doesn't show as much as it did when I was able to make the show glitter with lamps."

Carefulness in Cleaning

My exhibitor was unduly depressed regarding the appearance of his house, for, despite everything, he had contrived to keep his kinema in a far better condition than many to be seen to-day. He was lucky in being able to retain some cleaners who had been with him for years and whom he had impressed that carpets and hangings were not to be subjected to careless treatment in cleaning the place, snatched and dragged when in a hurry, ill-treated through irritability and bad temper.

Watch Roofs and Walls

I asked him what his worst troubles were and where he had to exercise greatest vigilance, and found that before everything he insisted on keeping his structure watertight. Especially important this had become during war years when fire-guards were trampling about in the dark on the roof. "A break in the roof and trouble begins," he commented.

Here my exhibitor friend touched upon a very important point. A settled structure, a strain upon the wall through blast from a bomb nearby, and cracks and fractures develop, allowing moisture or rain to enter, with the result that stains appear on walls, sometimes in full view, sometimes behind a fabric which becomes rotted or at least gathers up dirt on its moistened surface.

Locating the Trouble

One thing to remember about roof leaks is that the stain on the ceiling caused by the moisture entering may be many feet away from the actual break where the wet originally entered. It is possible to mark a place on the roof exactly above the stain and find it perfectly sound, while the place of entry of the weather may be a puncture from shrapnel or a tear from a heavy water-container deposited some feet from the area above the stain.

When roof leaks are located and repairs made, don't be skimpy in treatment. Don't put a small patch on as if you were mending a puncture in a tyre. If the insulation has rotted in one particular place and water percolates, it may be taken for granted that the surrounding area is in bad condition, too. A large patch of new material amply covering the break should be used, or where flashing is weak the whole of the length should be examined for flaws, and not the small area of the leak.

Damage to Hangings

The wrong way to go about repairs occurred recently in some stage hangings which became badly discoloured. They were taken down, cleaned and rehung in a manner which partly hid the discoloration. But the leak in the wall which caused the trouble was not repaired—it was only a little one, it was pleaded—and in a very short time further areas of the hangings were seen to be suffering.

In these days there can be no purchasing of fabrics and one must put up with what is at present in use. But everyone is looking forward hopefully to a cessation of hostilities at least in Europe, and my "house-proud" exhibitor will, with many of his fellow-showmen, greatly rejoice.

VANDALISM INCREASING

Slashes and Burns

Seat-slashing, which has been one of the bugbears of kinema proprietorship, has taken on a new form in a Scottish town where it has been followed by the insertion of cigarette ends into the slashed stuffing of the seats, the damage being discovered only when the fresh draught of air set three seats fully alight in the morning hours.

The result is that kinemas in this town especially in working class areas, are becoming very shabby indeed despite all the efforts to keep them in the best condition.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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LOGGING FILM COPIES

A West Country Suggestion

A METHOD of tracing the damage done to films has been suggested by a member of the Trade in the West Country. The suggestion is a simple one—the provision of a log-book which shall travel with the film, and which should be signed by the chief operator of the kinema as soon as the film is received, and again signed by him when it is despatched to its next destination.

After he has examined the film on its arrival the operator would compare its condition with that stated in the log-book by the operator of the house from which it came, and at which it had had its last run.

If the entry showed that the film was in good condition when it was despatched and it arrived in a damaged condition then it would be evident that the damage had been done during transit between the two houses, and the transport people could be tackled.

If, however, the entry showed that the film was damaged when despatched, and had been received by the previous operator in that condition, then by going back over the journey which the film had made it should be possible to trace where the damage occurred originally.

At the end of the period of the run the chief operator would make a statement in the book describing the condition of the film when it left that house; he would sign the entry and then pack the logbook in the tin with the film ready for despatch.

Presuming that a film leaves the renters in the first place in perfect condition and gets damaged on its journey round the kinemas there must be some point at which the damage is done, and it is this point which the new committees that are being set up by the C.E.A. branches want to find, and this method may help them to find it.

There may be faults in the scheme, for the perfect plan has yet to be evolved, but it may be worth trying. Quite possibly, exhibitors and operators may see holes in it which could be stopped, or they may be able to suggest points where it could be improved. But at least it seems to deserve consideration.

REUSE OF BEARINGS

Ministry's Novel Scheme

A scheme for re-using "used" ball and roller bearings and components parts has been started by the Bearing Control, Ministry of Supply, which will ease the demand for new ball and roller bearings and effect economies in the use of material and man-power. It aims at putting back into service used bearings which, in many instances, are perfectly suitable for secondary jobs.

Bearings are first of all unpacked and sorted into various sizes. A first inspection decides if they are fit for further service, and then the stained surfaces are cleaned up. Two small "nicks" are ground on the radius of the outer ring to show that the bearings are the outer ring to show that the bearings are second-hand. They are then finally inspected, bution.

The depot uses a simple but ingenious device for size-grading used balls. Two sloping steel bars about 3 ft. long are clamped together at top and bottom with a space between which widens out to predetermined angles. The balls are fed at the top of the device by the operator.. They roll down until the space between the bars exceeds their diameter, and then drop into compartments provided for the purpose.

BRASS BARS AND STEEL

Amendments to Standards

A new amendment to the British Standards Institution standard dealing with brass bars and with steel.

The standard specifications for brass bars gives modified tolerances for extruded bars. This increase in tolerances has been allowed as a war emergency measure in order to obtain greater life from the dies. Provision is also made for bars of rectangular section to be included in the specifications, but the tolerances to be allowed on the dimension of the bars varies to such an extent according to the shape of the cross section that it has not been possible to give dimensional tolerances, so it is specified that in all cases these should be agreed between the purchaser and the manufacturer.

An amendment slip to B.S. 970 provides for a revised specification for Steel En. 100 and a new Steel En. 110. The amendment indicates that this steel which is primarily for bars for machining, may also, by agreement between purchaser and manufacturer, be used for bars for forging and drop forging. It also provides for a new specification for a steel with low contents of nickel, manganese and molybdenum. This steel has been standardised in order to utilise to the greatest advantage the low content of steel scrap. The material is intended as a substitute for steels to specifications En. 16, 17 and 19 and covers ranges from 45-70 tons per square inch.

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THE FUTURE OF KINEMA MUSIC

Continued from page v

kinema audience is also drawn from a diff ent class of people, who would, few of th ever visit the music hall if that class of sh were available to-day. The kinemas ma their own type of audience in the silent da

Having secured his trio or quartette, t organist should form an entertain sequence of well-contrasted items with story or atmospheric background to bi them into an intimate unit in the presen tion. Such combinations could stay fr two to four weeks in one theatre wi different presentations each week, and t entire circuits with their well-rehearsed a "tried out" shows with the greatest succe provided always the standard of the artis remains good, the compère efficient a managerial co-operation in stage settings a lighting, etc., available with full publici

PUBLIC DEMANDS REBUILDING

Public demand for the rebuilding of t local kinema at Amble, Northumberla which was burned down two years ago, h resulted in representatives of the Minis of Works and Buildings, the Board of Tra National British Cinemas, local authoriti and Captain G. C. Grey, the member for t constituency meeting on the site.

At the meeting Coun. J. A. Elliott stress the need for a kinema for such a popula area. The nearest, he said, was five mi away and the next one at Alnwick was n miles away.

It is hoped that as a result of this me ing the Government will release materi and labour to rebuild the kinema. Pla have been prepared for some time.

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THE FUTURE OF MUSIC IN THE KINEMA

How Its Appeal may be Fostered

By A. W. OWEN

HAVING sketched the evolution of the kinema unit organ in my last four articles in the "Ideal Kinema" from the point of view of the instrument, its builders and players, I feel that it is timely to survey the near future of the organ as used both in the kinema and B.B.C. broadcasts.

The following criticisms are the result of intimate knowledge gained from personal contact with the kinema patrons and my own reactions to the presentations from a musical and entertainment point of view.

rofessional artiste (be he or she an mentalist or vocalist), who earns a g entertaining the public of to-day, must only study the changing tastes of his ences when developed, but anticipate changes which lie ahead, and shape y accordingly. To-day in this country of the most vital and far-reaching ges of public taste in musical entertain- is taking place. The signs are unmis- le, and affect all classes. It is a far- ing movement towards "worthwhile" melodic music.

is does not mean that jazz is dead or in a parlous position, but it does mean it is relegated to its own sphere as a ly rhythmic sequence for dancing pur- s and a medium for crooners.

ic that is Worthwhile

hat is worthwhile music? Mostly that h fulfils the following simple require- ts:

Melody that is pleasant to hear, tells wn story and lingers in the memory.

Musical compositions, either for solo, , instrumental or orchestral ensemble, the great masters of music of every age nationality which have become known artly known by radio or concert perform- .

Music that does *not* come within the n of the "highbrow" or modernist of unmelodic composition, which, al- gh interesting to the skilled or trained ician as a study, is hopeless for the ral public either to understand or ciate.

Music which is suitable as composed able of good and reliable adaptation so its varied tonal colours can be presented.

ictator of Taste

few weeks ago a manager of an impor- kinema was discussing the tastes of the ic in regard to organ interludes, and : "Your high brow ideas leave me cold, now what the public want." Well, I if he does? He forgets that his n prevents him from listening to the radio to any extent, and therefore he is ignorant of the music which is popular and known to his audience. He never visits other kinemas or hears concerts, the "promenades" are out of his sphere, and his own musical knowledge nil.

Yet this manager dictates the type of interlude his organist must play for a week—viz., community songs for the audience to sing, the only type that he claims his audience want to hear. I prophesy that in twelve months' time that organ will be "silent" unless there is a drastic change in this outlook. The example given is not a single one but can be duplicated easily.

On the other hand, there is, as a result of paying absurdly low salaries to organists by at least two tolerably large circuits, coupled with a certain shortage of experienced performers, the fact that interludes of poor entertainment value are being presented in many kinemas, and these tend to lower, definitely, the standard of entertainment and bring the organ into disrepute.

Hampered Musicians

The policy of the B.B.C. in regard to kinema organists is to-day, and has been for a long time, entirely wrong in outlook and misdirected from many angles. A bold musical "worthwhile" policy in both Home and Forces programmes would restore the popularity of the instrument, which certainly to-day is at a low ebb, chiefly for one reason only, viz., that of the B.B.C. control over organist's programmes. (Members of the Brains Trust last week, which included C. B. Cochran, Yvonne Arnaud and Commander Campbell, testified to the high standard of musical taste among audiences, especially those now in the Forces.) For a long time the B.B.C. classed unit organ recitals as under variety control, and organists were not allowed to poach on any "straight" organ music, however popular such broadcasts might have been.

To-day this restriction has reached absurdity, for every theatre organist has to submit his programme to a dual committee of inspection which don't always see eye to eye themselves, and it has been known that in that case the long-suffering organist has to cut out the number! There are only about two or three organists who play what they like, and the sooner the organists are left alone to play what *they* think the public want the better. After all, the committee members are not all musicians, or even musical, and the organists have to entertain 3,000 people, sometimes three times a day, and ought to know.

The Length of the Interlude

In any case, they should stand or fall—both on the air and in the kinemas—by their *own* chosen programme. In kinemas co-operation and publicity should be always given by managers for their mutual benefit, for the value of this co-operation cannot be overrated. Even when these grave faults are put right, there is an even greater problem to be faced in the kinemas for there is a limit to the entertainment value of a theatre organ in point of time, which I put at a fifteen-minute limit, even for experienced performers, unless we accept those with "household names," which can be limited to about half a dozen at an outside estimate. The organist must act as compère of a show, which includes one, two or three other performers, vocalists, instrumentalists or a variety performer. The latter should be definitely of musical-comedy type rather than of the music-hall standard, there being a scarcity of this kind of performer available for kinemas.

What Variety Needs

Variety artistes have little chance of presenting their types of "turn" for several reasons. First of all, the atmosphere of a kinema is somehow very different from that of the intimate music hall. Then the absence of the orchestra is a total loss, however clever the organist may be. The

Continued on page iv

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Jottings for Juniors

V.—THE SHUTTER

By the Chief

THE next part of the projector we come to is the shutter. First of all, why should we waste a considerable proportion of the light provided by the arc, by cutting it off for part of the time?

Let us suppose that we had no shutter—that the film was projected on to the screen while it was moving, and not only while stationary. Take the case of a title with the usual white letters on a black background: the film, remember, would move too quickly for us actually to see it move on the screen, but we should see white streaks of light right down the screen, in line with the lettering. (The same would, of course, occur with the highlights of a picture.)

The Shutter's Function

The purpose of the shutter is to eliminate this effect, by cutting the light off the screen while the film moves. We learnt last month that the Maltese cross, and hence the intermittent sprocket also, completes its movement in a quarter-turn of the camshaft, and remains stationary for the remaining three-quarters. Therefore, the shutter must cut the light off during this quarter-turn during which the film is moving. The most general form of shutter consists of a disc with pieces cut out, turning at the same speed as the camshaft, that is, one revolution per frame; it follows that the shutter blade which masks the film movement must measure a quarter of a circle, or 90 deg.

Why Two Blades?

But I hear the objection: the shutter has two blades. What is the second blade for?

Think back a couple of months to the third of these jottings, in which I referred to that defect of the eye known as *persistence of vision*—the time-lag of the eye which is the one thing that makes kinematography possible—the one thing that makes it possible to fool the eye into thinking it is seeing a flickerless moving picture. But there are limits to the extent to which the eye can be fooled; if our shutter had a single blade the light would be cut off only 24 times a second, and if any light source is cut off 24 times a second the eye will see flicker, and will suffer from strain. But if we make our light flicker faster than 24 times a second the eye will cease to see flicker; so we add another blade to our shutter—the light is cut off 48 times a second, which is too fast for the eye to see; the eye is completely fooled, and we no longer get eye-strain or headaches.

The blade that masks the movement of the film is called the *cover blade*, and the second blade the *flicker blade*. Obviously, it is essential that the cover blade should cut off the light at the instant the film starts to move, and not again pass light until the film is stationary. Suppose the shutter is wrongly timed—or to use the correct term, out of phase—what will happen?

If we see a small part of the film movement on the screen it will appear as streaks of white above or below the highlights in pictures, and especially in titles. This is known as *ghost*, and to remedy it means re-phasing the shutter. On some projectors a knob is provided for this purpose, on others the shutter has to be adjusted on its shaft by loosening the screws holding the blade to the boss.

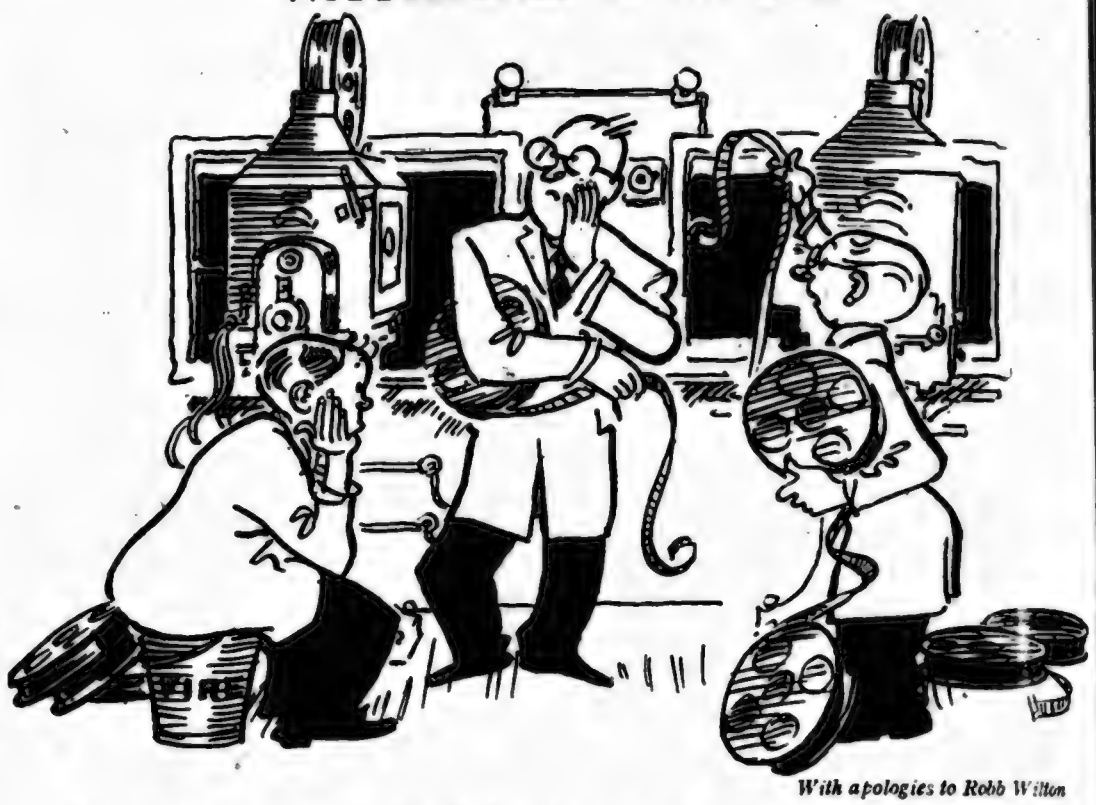
The actual adjustment is, of course, done by trial and error, but an easy way to remember which way to move the shutter is by the word BRAT: Bottom ghost Retard, Advance for Top ghost.

In older types of projectors the shutter was placed in front of the lens; it will be seen that the light rays from the lens get smaller at an inch or two from the lens, and this is where the shutter should be placed for maximum efficiency.

But modern arc lamps make the gate exceedingly hot, and so designers hit on the idea of putting the shutter behind the gate; at this point, as well as cutting off the light it cuts off a large proportion of the heat from the gate.

One or two machines use a different type of shutter—the drum shutter. This is a cylinder or drum with two pieces cut out. It has the advantage that the light rays are cut simultaneously from top and bottom, resulting in slightly increased efficiency.

MUDDLECOMBE IN THE BOX



With apologies to Robb Wilton

"Now now, let's—let's get together If that's 5 & 6 we're showing—and no one seems to know—whereabouts in the programme did we show 9 & 10? That's what I'd like to know"

KINEMA ERECTOR RETIRES

James Duncan, who has been associated in the erection of nearly every kinema in Aberdeen and many of the city's best-known buildings, has retired after fifty years' association with the firm of George Bisset and Son, Ltd., structural engineers and blacksmiths, Aberdeen, of which he was latterly manager.

Before retiring he was presented with gifts from his staff.

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Surveyed by R. Howard Cricks, F.R.P.S.

PROJECTION STANDARDS ARE WORSENING

Some Glaring Examples—Chiefs Who Won't Teach—16-mm Frequency Tests "Good Old Days"—B.K.S. Activities—Frank Richardson Dead

OW long is the public going to endure the present appalling standard of projection? From all quarters I hear complaints of the terrible shows put

rarely get the chance myself of going to pictures, but last time I did so, at an pendent hall which formerly justly prided f upon first-class projection, the pro-ionists seemed incapable of keeping the t on the screen; once it faded out alto-her, and the arc had to be re-struck. narkable arrays of flashes and decorations eded every change-over.

ne small show on the fringe of the West l has apparently gained such a reputation t projectionists visit it for the same reason t they went to see "Hellzapoppin'"—to gh at another fellow's inefficiency. vards the end of the week, I heard recently t reels were still being shown out of order; racks, dud change-overs, loss of light, ntelligible sound, are the regular thing.

n officer associated with the Army Kine-tograph Service occasionally visits a West don circuit show for a similar reason. nd, he reports, is rarely intelligible; prac-lly every change-over shows either the -3 of the lead, a black screen or a white en; recently the projectionist apparently nged over the picture too soon, but left sound running on the first machine, for sound bore no relation to the picture.

hese are not isolated instances—they are urring all over the place. For a time iences may treat such faults as a joke, but humour will very soon wear off, and the ma that can persuade its projection staff ake a little more interest in their job and avoid such carelessness—for that is the eral cause, rather than ignorance—will fit by public appreciation.

have occasionally been flattered at the suggestion that these notes, with their monthly spur to better things, should have some beneficial effect on such so-called projectionists. Personally, I despair of this, for the simple reason that such people don't take sufficient interest in their work to read a Trade paper.

Lads Without Training

HOWEVER, lack of training naturally plays its part. From a Peterborough projectionist, S. Ewen, chief of the Savoy, comes a constructive letter which, I am sure, gets to the root of the trouble with many of these incompetent projectionists. Says Mr. Ewen:—

"I have read that projectionists with years of experience complain of a shortage of skilled men in the Trade. With so many youths coming into the Trade, I think we should give them a chance.

"I know quite a number of halls where there are newcomers to the Trade who will never know anything about their job, except rewinding, because the chief operators for some reason won't bother to give them knowledge of their job. If these men had this knowledge there would not be half the mutilation of films that there is in these days.

"I had a certain copy a few days ago, and there were several joins with gaps in the sound-track three-eighths of an inch in length. It is about time a stop was put to this sort of thing."

Yes, there are still plenty of chiefs who take the attitude that if they teach their staff anything the youngsters might get to know more than the chief, and eventually pinch his job. There are also plenty of chiefs whose knowledge is insufficient to enable them to teach anybody anything. These are the men who want educating—not only in the technicalities of their job, but in that broader view of life which gives the other fellow a square deal.

Sound on 16 mm.

I REFERRED last month to some queries received from G. F. Warner, of the Corona, Swanley, Kent. One point mentioned was the use of a 5,000-cycle track for testing 16-mm. sound equipment. I expressed the view that the frequency was too high to provide a satisfactory test, because of the very short wavelength on the small track—equivalent, as far as the film is concerned, to 12,500 cycles on 35 mm. My view is confirmed in a letter from N. W. Wooderson, of G.-B.'s 16-mm. department, who says:—

"We do not regard or use 5,000-cycle film as a test film for checking the quality of reproduction; it is used only as a means of accurately aligning the sound optical system. If a lower frequency is used, it would be difficult to obtain correct alignment and focus, due to the increase in area of the modulations.

"We use 5,000-cycle film extensively, and are not averse to supplying short lengths on request, providing that supplies are adequate. No instructions are issued with the film, as we assume that the correct method of using it is understood. It would not be desirable for a 5,000-cycle film to be regarded as a 16-mm. test film in the accepted sense of the words."

I have also been able to help Mr. Warner in regard to the design of his amplifier, and am pleased to hear that my suggestions have enabled the set to work more satisfactorily.

The chief point was that a photo-cell, because of its very minute and continually fluctuating current, cannot obtain its 90 v. potential simply through a voltage-dropping resistance. A so-called potentiometer circuit—more correctly, a potential dividing circuit—must be used: a resistance connected across

Continued on page ix

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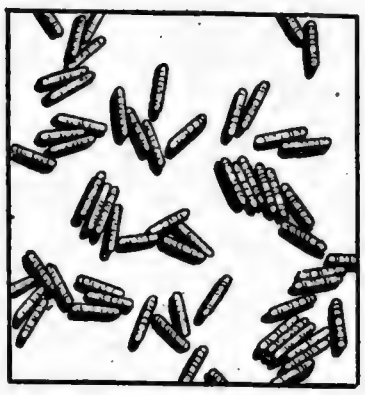

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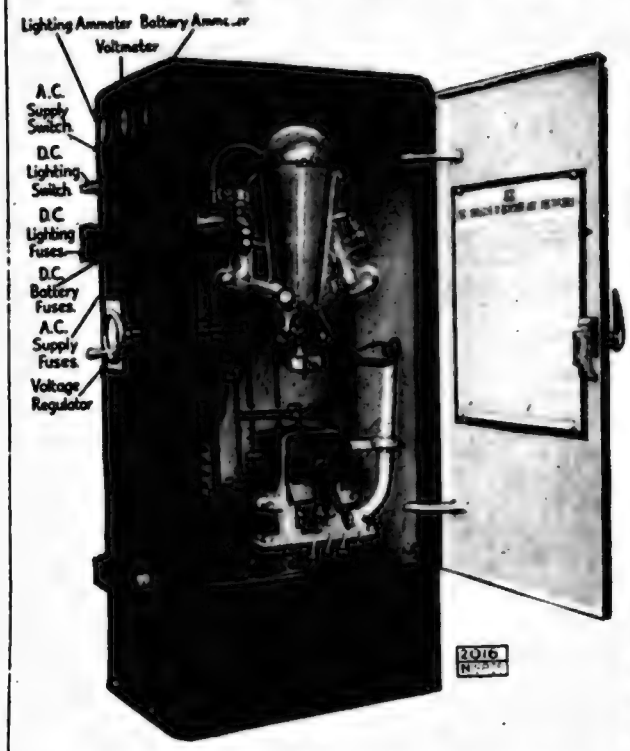

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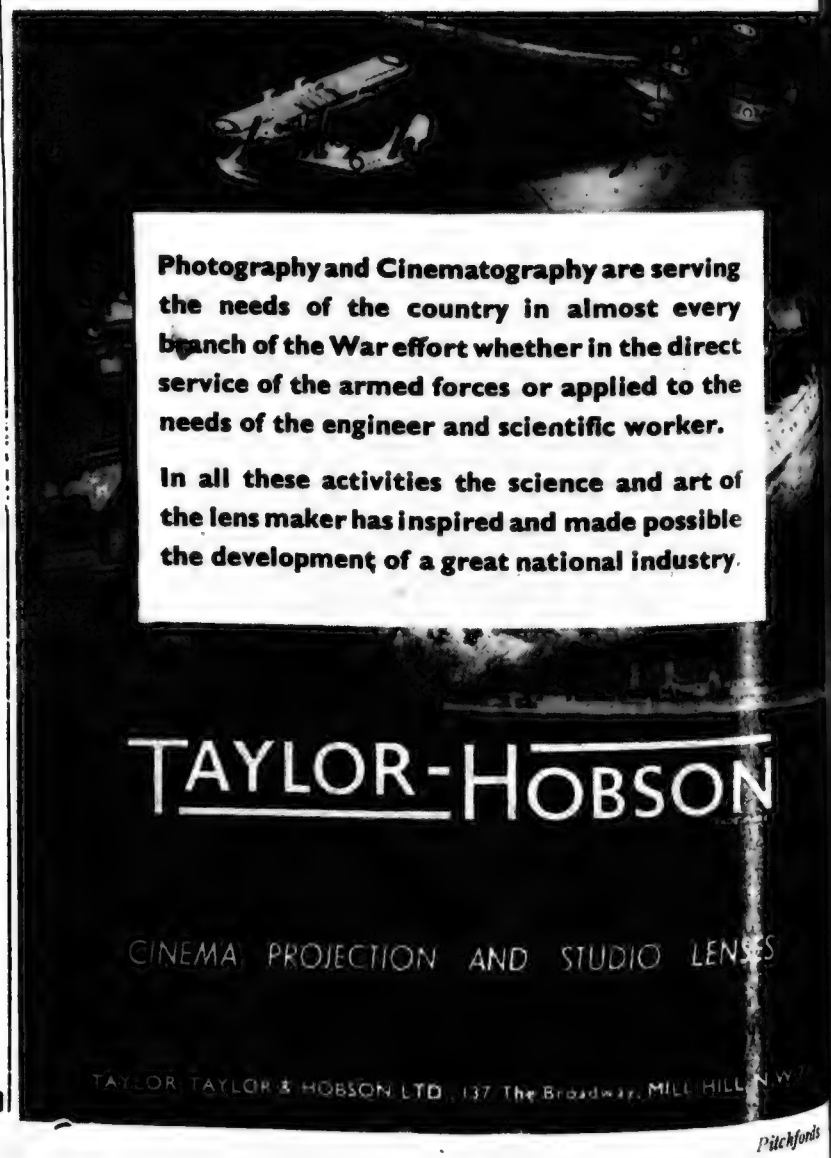

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NEMA TECHNIQUE AND EQUIPMENT

Continued from page vii

H.T. voltage and tapped to give the ed voltage. As a matter of convenience, sistance consists of a fixed resistance in with a variable potentiometer of about 0 ohms, generally with another resist- parallel, in order to stabilise the photo- oltage. By adjusting the variable ometer the voltage on the cell can be to balance the two projectors or to nsate for ageing cells.

ories of 1917

. WARNER recounts his early experi- ences in our Industry since 1917, when an old Pathé reinforced projector and s arc. He continues:—

ne thing that I thank sound for, other ts entertainment value, is the fact that can be no fooling about running pro- nes at breakneck speed in an effort to the queues. Many a time have I cursed anager when he has ordered a speed-up imes to the extent of 20 minutes in an

made up my mind that when I came that position I should remember the ce already inside, as well as my nisms; however, progress decided to act , and we get along just as well whether is a queue or not."

e is the Grid Bias?

REMARKABLE thing happened to a valve recently: it was dropped, and the cracked cleanly round the base and fell leaving the undamaged electrodes in iew. I was showing this to a pro- ist, indicating the various components, he asked me: "And where is the grid "

lt a little dazed, but pulled myself er, and explained that the bias is not sical part of the valve, but merely a e. The purpose and method of obtain- he bias are, I have found, rather a y to many projectionists, so a recapitu- of my explanation may not be amiss.

Grid's Function

function of the grid of a valve is to offer more or less obstruction to the flow trons from the cathode to the anode. lectrons which constitute the current h the valve are, of course, particles of ve electricity. Since *unlike* poles *attract*, e drawn towards the positively charged but since *like* poles *repel*, if the grid is in their way is made negative it will t some of these electrons from reaching ode. In this way the varying signal voltage on the grid produces a varying current on the anode.

Now, the signal we apply to the grid is actually an alternating voltage, which means that it is alternately negative and positive. During the negative half-cycle everything is O.K.; but what will happen during the positive half of the cycle? If the grid becomes positive it will actually attract electrons instead of repelling them. Therefore, during the positive part of the cycle current would flow not to the anode, but through the grid, away from the speech circuit, so causing distortion of the signal, which is generally what we hear when we say a set "blasts."

We therefore bias the grid in order that it may never become positive. Supposing our grid swing is from +2 v. to −2 v.; if we apply −2½ v. to the grid from a small battery, then at its most negative point the grid will have a potential of −4½ v., and at its most positive (or least negative) point of −½ v. The use of a battery just connected between grid and earth is therefore the simplest way of biassing the grid.

The more usual method to-day is known as automatic bias. The principle is that somewhere in the speech circuit is a resistance which carries the speech current between cathode and earth, and due to this current there is a voltage drop, which keeps the cathode at a positive potential; the grid is earthed through a gridleak (through which no current normally flows) and is therefore less positive or more negative than the cathode.

B.K.S. Brains Trust

SEVERAL novel fixtures are planned for the forthcoming lecture session of the B.K.S. Next month we are to have a B.K.S. Brains Trust, with Leslie Mitchell, Movietone commentator and B.B.C. question-master, officiating; questions are freely invited on any subject that warrants the attention of the collective brains of the Industry. In December the President, A. G. D. West, is arranging a symposium on the applications of modern physics to kinematography—a subject that may sound a little dry, but certainly is not.

A meeting of particular interest to the projectionist will be that of May next; a number of B.K.S. members are getting together to criticise projection, and they are making a film of their findings, illustrating chiefly defects of screen brightness. I have been inveigled by Stanley Schofield, indefatigable secretary of the R.P.S. Kine. Section, to give a paper to a joint meeting of the two bodies in January on the design of sub-standard projectors.

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The session opens on the 15th of this month with a lecture of laboratory interest by Malcolm Hoare, lecturer in kinematography at the Polytechnic, who is to discuss the major problem of the laboratory—maintaining consistency of output.

U.S. Doyen's Death

I WAS sorry to hear last week of the death of F. H. Richardson, doyen of American projectionists, and author of the famous "Blue Book." Throughout the States "Pop" was known affectionately by his writings, and to an enormous number of projectionists personally.

I have never forgotten his review of the first edition of "The Complete Projectionist," of which he complained of the use of the word "Complete"—his own Blue Book, in its two massive volumes, was far from complete, so how could my slim book make this claim? His cheery writings will be sadly missed on both sides of the Atlantic.

REPAIRS TO FURNISHINGS

Faced with a serious shortage of material for new equipment, the problem of making existing seating, carpets, etc., last as long as possible becomes an urgent one

In this department L. B. Lockwood and Co., theatre furnishers, Bradford, report that the firm's staff, depleted by the demands of the national effort are working at full pressure on repair work to seating, carpets, etc., and although very short staffed indeed, is carrying out important repairs and waiting for the time when normal conditions allow new equipment to be manufactured.

The firm has done quite a lot of Government work, fitting lino at various camps, supplying and fitting stage drapings to various Royal ordnance factories, and other essential work.

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REFLECTIVITY OF VARIOUS SCREEN SURFACES

Some Problems of Light Distribution

By R. HOWARD CRICKS, F.R.P.S.

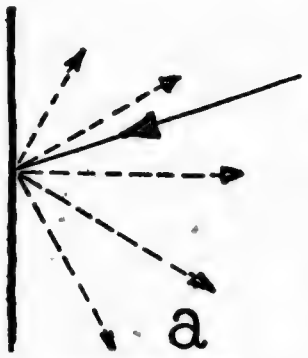
month we considered questions of creen size and brightness, but omitted very important factor: the distribution f light within the auditorium, and the ce of the type of screen surface upon istribution.

factor is taken care of by the American rds, which specify that the brightness 14 foot-lamberts shall be maintained ly over the whole area of the screen m every part of the seating area. This ces the consideration that the reflec- f the screen surface will probably not same in all directions; generally, with dinary type of screen, the centre of the will see a brighter picture than the y.

ng-Paper Diffusion

mple way of testing this, without the delicate and costly instruments, is to piece of clean white blotting-paper and to the screen. Put the arc on, the pro- running without film; stand somewhere the centre of the stalls, and it will be hat the blotting-paper will look grey t the screen. Now move to one side, or e balcony; probably the blotting-paper ow appear brighter than the screen. ing-paper has been suggested because it almost perfectly diffusing surface—in words, the brightness will appear nt from whatever direction it is viewed. ows, therefore, that it is the brightness screen that is varying, according as to r we look at it squarely or at an angle. y then that the screen is more or less onal in its reflectivity.

extreme le of this is found in the n generally by amateur atograph en- sts. Ask any sor of a projector screen he s, and nine out of ten he ay a silver , because it a brighter . So it does ne views it ly; but a movement he central n will cause ghtness to drop to a remarkable degree. ng-paper test will show this very Therefore, such a screen is useless ically any kinema, except possibly an long narrow hall.



(a) Matte screen

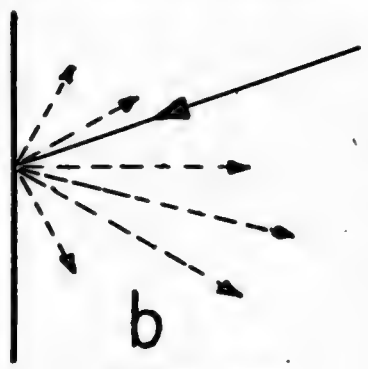
and Beaded

generally used type of matte screen— nonly called a rubber screen, although I am assured that it contains practically no rubber—has a type of surface which is just sufficiently directional—or glossy—to suit the average shape of auditorium. Some manufacturers offer different surfaces according to the individual auditorium. Taking everything into account, there is at present probably no better all-round screen than this type.

A type of screen with very peculiar properties is the beaded screen. The surface of this consists of innumerable tiny glass beads (which I understand were formerly obtainable only from Czecho-Slovakia, hence the disappearance of this type of screen nowadays), which gave a form of reflectivity quite different from that of any other surface. This will be made clear from the sketch.

Reflectivity of Surface

In the case of an ordinary surface with a small degree of directivity, much of the light will, as shown in the sketch (in which the *length* of the arrows represents the *brightness* of reflection), be reflected on the opposite side of the perpendicular to the surface—in other words, if, as usual, the projectors are high up, the reflectivity will be largely downwards, in accordance with the laws of reflection. The silver screen, as shown at (*b*), demonstrates this point very forcibly.



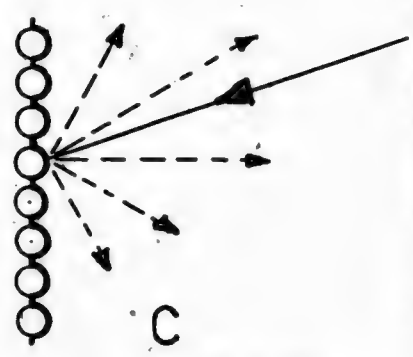
(b) Silver screen

But the beaded screen has a surface consisting of innumerable spherical projections; a large proportion of the light will be reflected, therefore, in the direction from which it arrives. Such a screen has one practical advantage: that the higher-priced seats are commonly in the balcony, and it is just these seats that will see the brighter picture.

It has been claimed that the directivity of such a screen can be controlled to suit any shape of auditorium; no doubt this is effected by varying the proportion of beads per unit area, so that a certain proportion of matte surface shows in between. As one would expect, an objection to the beaded screen is the difficulty of cleaning it.

A Television Screen

All these three types of screens are more or less inefficient, because the light going upwards, and a large part of that directed to the sides, is simply wasted, since it is directed outside the seating area. Just before the war attention was directed to a type of screen more scientific in its conception than any we have so far considered. It was introduced by the television manufacturers, who needed to make the most efficient use of the very limited light available for a large picture.



(c) Beaded screen

The whole object of the so-called lenticular or faceted screen is to stop the waste of light being directed outside the seating area—to confine the reflectivity of the screen precisely to the seating area. The sketch indicates how this was accomplished.

The screen surface consisted of an enormous number of tiny concave metal mirrors (actually formed by a stamping process) the curvature of which was scientifically computed to reflect the light in the required directions only. I have not myself seen a

Continued on page xiv

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LECTRICITY IN THE KINEMA

(Second Series)

III—Edison's and Fleming's Contribution

By SMEETON WILKINSON

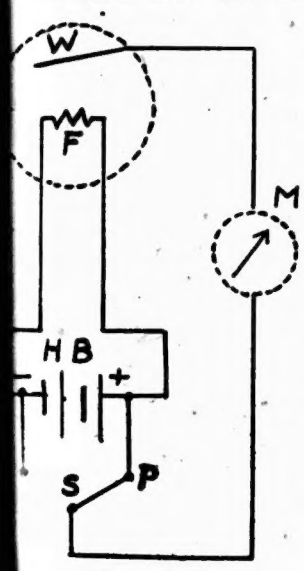
he September article of "Electricity the Kinema" (second series) we in- stigated the direction of current, and escribed a simple experiment which indicates how a stream of electrons from negative to positive and not as many years ago, from positive to ve.

now know that by "current" we a flow or stream of electrons, and we seen which way the electron stream or flows. To redeem the promise last month concerning some of the ific men and the apparatus used in researches, we should mention Edison, in 1883, discovered that if in addition filament another wire were introduced n incandescent electric lamp, and the nt lighted, this extra wire became vely charged.

should be noted that "negatively d" is only another term meaning an of negative electrons, or, again, if refer, negative electricity, and on re- to the diagram on the left in Article will see that electrons (always nega- by nature) departed from the heated ve electrode C and travelled to the vely charged electrode A.

Heated Electrode

following diagram illustrates simply rinciples of Edison's apparatus, and l be seen that the filament F when lighted corresponds to the heated electrode C in last month's diagram.



The additional wire introduced by Edison is marked W inside the lamp L; the outer end of W will be seen connected to a switch S, which is convenient for connecting W to either pole P (positive+) or N negative −) of ating battery H B. Edison observed that S was in position N the additional W was of negative polarity in relation filament F, and no deflection of the needle at M indicated no current; the ons always negative by nature, although by the hot electrode, the filament F, not become a current by flowing d the circuit, because W, when con- to N, was negatively charged, and ore of the same polarity as the freed ons, thus since like poles repel there no alternative for the otherwise free ons but to return to F, or, perhaps, to at F or very near to it all the time W is connected to N.

Edison caused W to become positive witching S to P and immediately ob a meter reading indicating that current was now flowing since W being positive would attract negative electrons released from the heated electrode, the filament F, and so long as W remained connected to P electrons would continue to circulate around the circuit, crossing the gap in the lamp between F and W.

The Birth of the Diode

Sir Ambrose Fleming (then Professor) pursued these researches, and ultimately presented to the world the famous Fleming diode (diode meaning two electrodes) valve in which the filament was surrounded but not touched by a metal sleeve; the metal sleeve was positively charged in relation to the filament and took the place of Edison's extra wire W in the diagram; this sleeve is sometimes called the plate, better known as the "Anode." The filament is termed "Cathode," and referring to last month's diagrams, C is the cathode and A the anode. The following arrangement of the terms will help you to remember which is cathode and which is anode, what they do, and to which poles or terminals they are to be connected:—

CATHODE
asts off; electrons **N**ot wanted; connect to **N**egative.

ANODE
ttracts; electrons **P**ulled towards itself; connect to **P**ositive.

In the early Fleming two-electrode valve called a diode, the electrodes were sealed into a glass bulb or envelope resembling a Rugger ball in shape but with less pointed ends; it was mounted vertically on a rectangular wood block, the filament or cathode connections being brought out to two terminals also mounted on the block; the plate or anode connection was brought out to a terminal situated on the top of a narrow wood frame which served to give added support to the glass bulb, provided a little extra protection and a more convenient means of handling.

In last month's diagrams no reference was made to the source of heat of the hot electrode C, and this was purposely omitted since at that stage of our study of current direction the method of heating was of secondary consideration; the points of primary importance were: (1) The release of electrons from the negative electrode (cathode) when heated sufficiently (any method of heating would do, but passing a current through it, or through a small heating element placed very near to it is the most convenient method).

(2) The current or electron stream flowing around the circuit by way of the positively charged electrode (anode). (3) Current travelling as it does from cathode to anode results in a one-way flow.

Continued on page xiv

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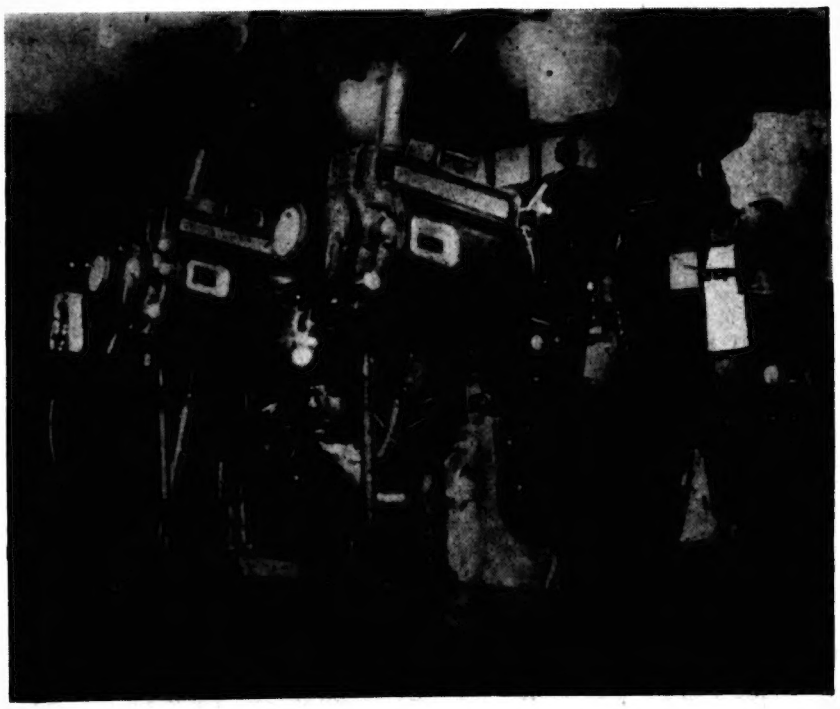

This illustration of the projection room of the Roxy, Hollinwood, Oldham, in addition to depicting the Simplex projectors with B.T.-H. sound, is an example of what can be accomplished by an amateur with simple apparatus. The camera used was a box-type Ensignette. Kodak standard film was employed and a three minute exposure given, lighting was good sunlight supplemented by two 150 watt lights near switchboard. Picture sent by James Pittilla, chief projectionist

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REFLECTIVITY OF SCREEN SURFACES

Continued from page xi

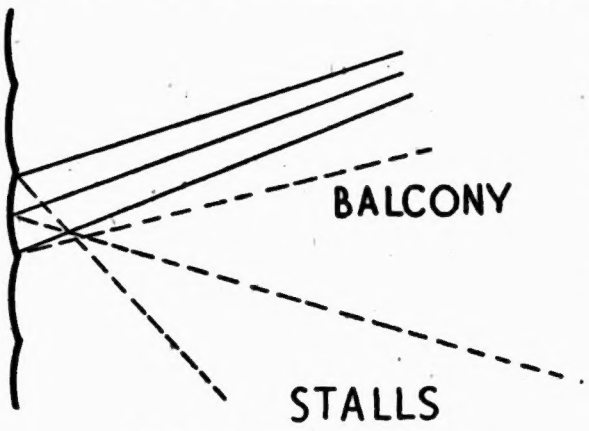
demonstration with such a screen, but I am assured that a movement of only two or three feet outside the seating area causes the picture virtually to vanish.

The obvious objection to such a screen is that it must be "tailored" to suit the individual auditorium. Possibly the requirement could be reduced to permit of, say, three or four types being standardised—three or four differently curved mirror facets; this would surely still show a considerable improvement in efficiency over the diffusing type of surface.

Perforation Loss

With any type of sound screen there is an important factor to be considered: The loss of light due to the perforations necessary to enable the sound from the speakers to reach the audience. It is computed that these perforations represent a proportion of 12 per cent. to 14 per cent. of the screen area; therefore, they represent precisely that loss of light, for, of course, the light passing through the perforations is entirely wasted. This proportion has apparently been found the minimum for satisfactory transmission of sound, and it represents, therefore, an unavoidable cause of inefficiency.

A point that should be mentioned is the relative efficiency of metal screens versus the usual material. An argument I have heard advanced is that, since the metal screen is perfectly opaque, it must consequently be more efficient, because no light passes through it (except through the perforations or slits). This is a fallacious argument, for it is equally possible for the light to be absorbed. I imagine, as a matter of fact, that there is little to choose between the two types of screens *when new*, since



Principle of faceted mirror screen.

it is the surface rather than the material on which the surface is painted that has the only effect on reflectivity. Opinion differs as to which type wears better. An obvious advantage of the metal screen is its complete incombustibility, a point on which the London County Council were insistent before the war. On the other hand, it is rather heavier—a matter to be considered if the screen has to be "flown."

One final point to be considered is the screen masking. I always feel it looks bad if the picture projects more than 2 or 3 over the masking; the audience may jo feel it is being cheated out of someth it has paid for!

A vexed question is that of corn should they be round or square? M people consider this a matter of opinion maintain it is nothing of the sort. frame on the film has radiused corners, therefore the screen also should have. radius of curvature should be approxima one-twentieth the width of the screen, match up with that of the film frame.

If square corners are used, then obvio there must be considerable overlap of picture upon the masking to conceal radii of the film frame.

ELECTRICITY IN THE KINEMA

Continued from page xiii

The valve, such as is used in sound amplifiers and certain other electrical appa tus in the kinema is so called because allows electricity to pass through it in direction only, similarly as a bicycle-t valve allows air to pass through it one only, from the pump outside to the s inside, but prevents any flow or current air in the opposite direction.

We are not yet making a full study thermionic valves, as those used in am fiers are called, we shall do this in a l article.

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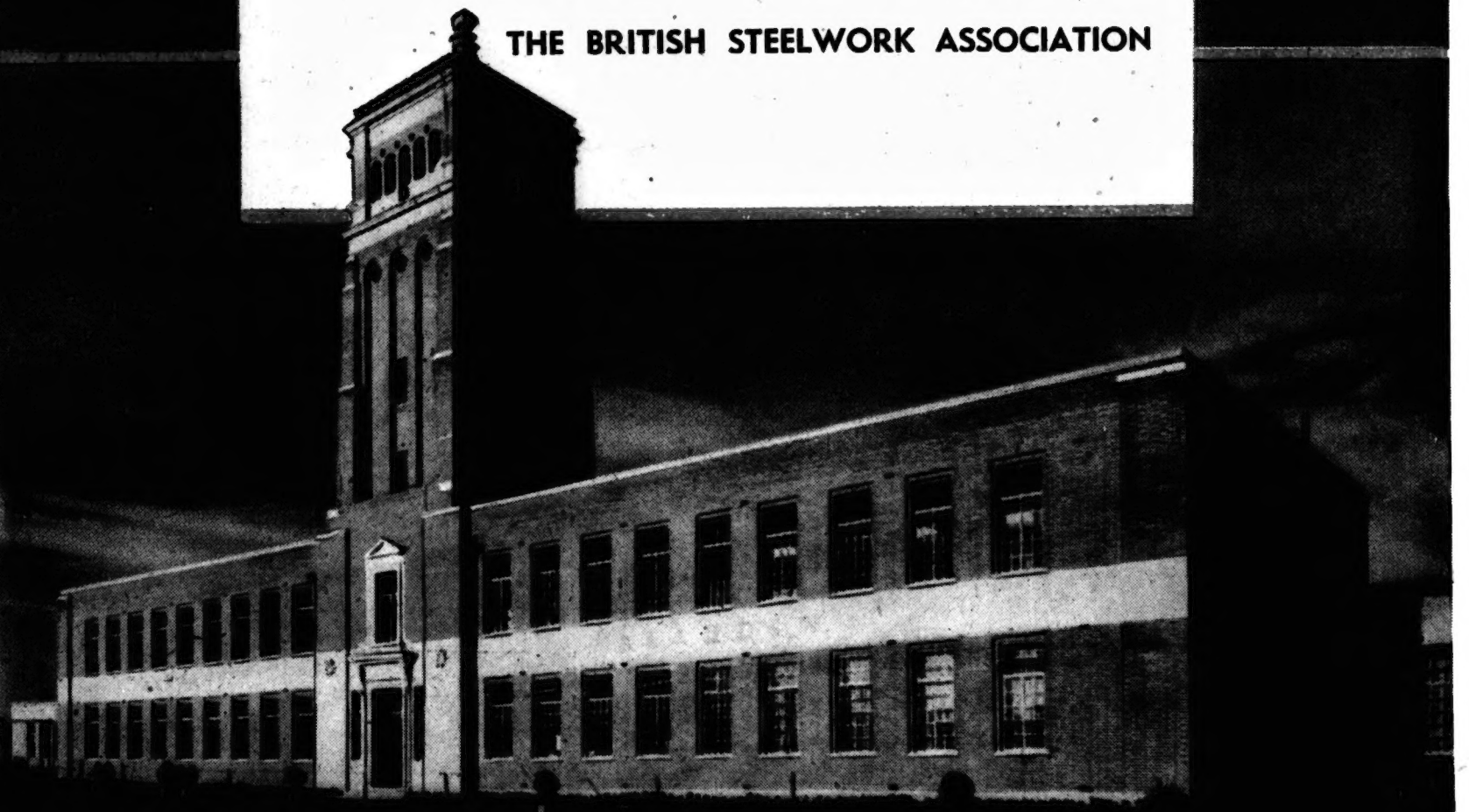

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